SQUARE DANCING

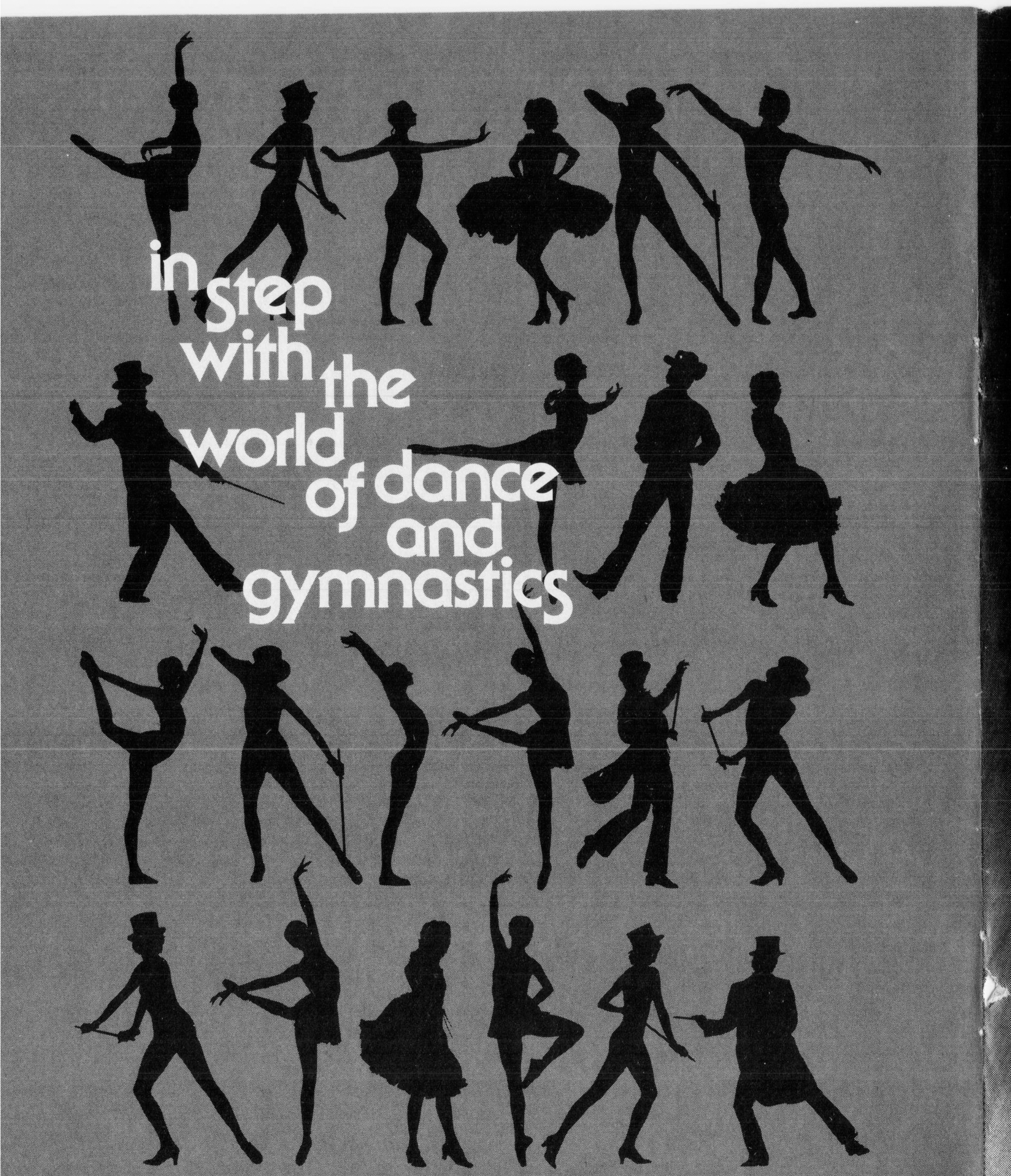
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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

Enclosed is a change of address for my magazine subscription. Thank you for publishing such a fine magazine. I have been calling for two years now and your magazine has proved to be invaluable to me in learning new figures, new calling ideas and keeping up with events in other areas.

Marian Duteil
Bedrock, Colorado

Dear Editor:

My husband and I, and his parents, visited Hawaii last June. We danced with the Hickam Promenaders at Hickam Air Force Base and left with them a traveling banner to start around the islands, and eventually to find its way back to the mainland. The banner is wood, about 14″ by 18″ with instructions on the back to attach the club badge or name on the front and send to another club. We are very interested in knowing if anyone has seen our banner or has information as to its present whereabouts. In

(Please turn to page 59)



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SQUARE DANCING

OFFICIAL PUBLICATION OF THE SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY

VOL. XXX-NO. 9

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RED HOT Line

SMOOTH DANCING-UNIFORM STYLING: This will be the theme for 1979 to be featured by the 28th National Convention in Wisconsin, and endorsed by square dance leaders' groups. The emphasis on quality in dancing will have its biggest push during the coming months. It will also be the theme for the November, 30th Anniversary edition of SQUARE DANCING magazine.

SALES REPS SWEEPSTAKES WINNERS: The initial SQUARE DANCING magazine Sweepstakes saw Stanley Sinfield of England, winner of the cash grand prize. Second and third prizes went to Winnie & Lois Lansford and Lee & Ina McNutt. Those achieving the greatest number of points during the period were Lamar & Bobbie Rodgers, first, Ray & Peg Clark, second and Ed & Betty Tatters and William Madill tied for third. In addition to the special prizes, these people earned their normal Rep's points which are convertible into valuable premiums. A second Sweepstakes covering the fall months is open to all Sales Reps. If you're interested in becoming a Sales Rep, please drop us a line.

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Thank you for your interest and continued support.

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AS I SEE IT

bob osgood

September, 1978

THE OLD GENTLEMAN was indignant. "Classes to learn to square dance? That's preposterous." The time was 1947. WWII had ended two years earlier and new communities were springing up across the countryside. With the new residents came a need for a warm, friendly get-acquainted recreation. For many, the answer was square dancing.

To this point square dancing had been a fairly uncomplicated activity. The Arkansas Traveler, Texas Star and the visiting couple dances could be learned by a newcomer simply by observing – by getting into the number four position in a square and learning as everyone else had learned – just by doing.

For the most part square dancing was a diversion. People didn't *belong* to square dance clubs but enjoyed their dancing as a part of a church social, or a once-a-month Grange hall after-the-meeting party. In some areas, such as ours, the squares were enjoyed – *in moderation* – as a part of International folk dancing. We'd do the Mexican Miner's Dance, a Russian Korobushka, a polka perhaps, and then a brace of squares. The callers in those days were all volunteers who might know as many as half a dozen "changes" and who arrived at the dances, records in hand, hoping to be put on the program. Nobody was paid.

As more people became entranced with the squares, two tips were added to the program, then three. Eventually a caller might feel that he knew enough dances to last an entire evening so he became bold and tried it and everyone marveled that it worked. And so it grew in our area.

Not long after, the square dance fever took on fad proportions, callers began to create new dances and there was more to learn than there had been. The single visiting dances were giving way, first to the all-work dances and then to "hash" calls, where the known basics were combined and new calls and terms were created.

As a result, *learning to dance* became a ritual. Folks joined classes and were *taught* the basics. We remember our first classes. Seven lessons – and by the sixth night we were scrounging for more material. It wasn't long before the number had stretched to ten and then twelve. The men's gym at our local high school was filled with 25 squares of potential dancers a half hour before the first lesson began.

Up to this point clubs had not entered the picture – not as we know them today, at any rate. But with classes training newcomers, the club aspect became a natural next step.

Most classes automatically became clubs and the same caller who taught the dancers would keep right on calling for them as their club caller. All of this eventually changed, but the necessity for a class has remained.

As more basics were introduced, the length of class time was increased. Somewhere in the mid-1950s the point of 30-lesson classes was reached and for some reason 30 has more or less remained the "magic number." Dancers starting out in a class early in the fall would complete their lessons by the end of spring and be ready for club dancing.

There was one problem. As more new movements were introduced, the 30 weeks of class time were soon filled so that many of the "frills and furbelows," the party nights and mixers, were left by the wayside and class time became work time.

In some respects it may not have mattered too much. A competent caller could still make learning fun. However, all that needed to be learned couldn't be taught in class and, as a result, a chasm between class and club dancing began to widen, with the end result that today's dancer has a tremendous gap to overcome if he

FUN IN EUROPE (see pg. 45)

is to remain an active participant in square dancing.

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This, then, is where we find ourselves in September, 1978. Once again we're challenged by the thought of tens of thousands of new, potential dancers waiting anxiously for the start of classes and mindful of the promise that "square dancing is fun!"

If we're promising "just 30 weeks of classes and you'll be ready for club dancing," then you had better be sure that there is a club ready to accept them, on the basis of *what they have learned to this point.*

Many of us are vitally interested in finding ways of retaining these newcomers in a workable program. Perhaps some of you have already found the solution. We'd be interested. That's one way. But one thing is certain. We're not going to encourage even one person to come into the activity or to stay in by raising the ante. But then there's a second way.

One of the large and very successful state square dance organizations this past July held its annual leadership conference attended by more than 300 dancer leaders, club and association officers and other square dance leaders. Of major interest was the outcome of a poll. The participants were asked to list the average attendance of the clubs they danced with on a regular basis. The numbers in some cases were impressive. 18 squares, 22 squares, 28 squares. But then a second question asked, "In each of these clubs, what was the potential capacity of the halls?" The responses were interesting.

At a dance where the attendance was shown at 28 squares, the hall capacity was listed at 50 squares. It showed a number of *healthy* 10-square clubs dancing in halls that would hold from 18 to 25 squares. The big shocker was the number of two, three, and four square clubs dancing in halls that could accomodate from 10 to 20 squares. When all of the figures were tabulated, the results showed that the halls presently in use could adequately take care of 106.1% more dancers!

Add to this the knowledge that any increase in attendance would take into consideration the fact that the hall rents and callers' fees had already been paid and that, except for the general overhead (refreshments, mailings, etc.), the total costs would remain more or less status quo.

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Of course, the next question was, "All that is fine, but where are we going to get more dancers?" A clue to the answer was also uncovered at the conference. Personal interviews with a number of leaders brought out some interesting facts. "Our club sponsored a class this past season and approximately 50 dancers completed the lessons. Out of that group, only two couples joined a club and continued their dancing."

The questionnaires underscored the situation. In one section devoted to *new dancers,* many indicated that not enough time was being devoted to the teaching. For a large part, the new dancers were inadequately trained and, as a result, a majority were not making the transition from class to club. Apparently some of the caller/teachers were attempting to teach *all* of the CALLERLAB Mainstream Basics in 20 weeks or less, with rather devastating results.

Stretching the S/D Dollar

NOBODY HAS TO BE REMINDED that we're living in inflationary times. A trip to the gas pumps or to the supermarket checkout counter tells it loud and clear. In our private lives we adjust as best we can, pulling in a little here, skipping a luxury there. But what about square dancing?

It has long been said that square dancing is one of our greatest entertainment bargains. When the neighborhood movie houses raised the price of admission to $2.00 per person, square dancing stayed at $1.00. Then, in recent years when the costs of an evening on the town soared, sometimes by as much as 200%, square dancing climbed gradually in some areas to $3.00 per couple and this, in many cases, included refreshments.

But how long can it hold the line? Two of our prime expenditures, hall rents and caller's fees, continue to climb. You can understand, to a degree, the rising costs of halls and only a little checking will explain to you the caller's plight. Records once costing $1.00 now are $2.00 each, and more. P.A. systems that used to top out at $400 to $500 now can easily cost $1200 to $1800, and the price tags are still going up. And the caller's cost of travel isn't going down – gasoline is anticipated to rise to $1.00 per gallon in some areas by the end of the year. Looking at all of this, it's easy to see that low-priced square dancing is in jeopardy. What to do?

Actually, there are two rather obvious routes to take. We can raise the price of admissions – perhaps doubling the tab to $2.50 per person.

This is nothing new for the activity but it is a shame and it is a situation that can be corrected.

Any change, if there is to be one, must come from a thorough study of our activity as it is today, how it has reached this point, and what we must do in order to retain the new dancers who may just possibly help to fill those vacant places in the halls.

None of this is really new. We've deplored the loss of new dancers for many years, but perhaps now we are all determined enough to study the situation in each of our areas and come up with some workable solutions. Our emphasis this month is in this direction. There will be more.

Footnotes on the 27th

IN THE JUNE ISSUE we commented on the first convention held by the folks in Oklahoma and how, on the final day, a dust storm erased what was to have been a gigantic street dance. While there was no dust storm this time around, the Okies, nevertheless, managed to pull a few surprises out of the hat.

Landing at Will Rogers Airport the day before the convention opener, we were greeted by hoards of armed guards and airline personnel who proceeded to herd everyone into the basement. "We're under a tornado alert," one of the employees told us excitedly, "and they've spotted a number of funnel clouds in the area."

The warning, plus the display of thunder and lightning and the torrents of rain aimed horizontally at the main airport building was about all we needed. As a result, we spent our first hour on the ground, slightly under it.

The convention itself, while not quite as exciting as its prologue, was a fine one. The weather, once things calmed down a bit and the folks out in the trailer areas were allowed to dry off, was clear and warm.

The Myriad Convention Center handled the crowd of 23,879 with little effort. Seldom have we enjoyed better air-conditioning and the novelty of being able to walk through underground, carpeted, air-conditioned tunnels from the Convention area to various hotels around town was unforgettable.

The exhibitions, which often leave us flat because of their unimaginative sameness, were of excellent quality. Lots of excitement and color and each group stayed well within the time alloted to them.

The sound that we heard was good. As a matter of fact, we can't remember a time when it appeared to be consistently better. All in all, in our book the 27th was a great success. Better yet, ask any of the almost 24,000 who showed up.

Convention Sidelight

OUR LONG TIME FRIEND, Al Treppke, decided he'd fly to the recent Oklahoma City Convention. He bought his tickets and dutifully reported to the Houston airline counter, checked his luggage and was waiting for the flight to be called when one of the attendants turned to him and told him his flight was boarding and not to waste any time.

Doing as he was told, Al boarded the plane, found his seat, strapped himself in and began thinking ahead to the coming convention. Shortly after takeoff the captain's voice came over the public address system to report that they had reached their cruising altitude and would be arriving in Tulsa on schedule.

Like a rocket the word "Tulsa" hit him. "I'm not going to Tulsa; the convention is in Oklahoma City!" Not a little distressed, Al buzzed for the stewardess who listened to his story, looked at his ticket, and then announced profoundly, "Sir, you're on the wrong flight!" Not at all pleased with the situation, Al asked what he was supposed to do now.

After checking the schedules, the stewardess assured him that it wouldn't be too much of a problem. Shortly after landing in Tulsa there was a flight he could take back to Houston. Then, after a wait of another hour or so there was another flight to Oklahoma City and all would be well.

Not at all happy, but resigned to his fate, Al slumped back in his seat, prepared for the worst. In a few minutes, during which time he gloomily thought of those who had planned to meet him at the airport, he was jarred into attentiveness by the voice on the sound system. "This is your captain speaking. I'm sorry to have to inform you that due to extremely stormy weather over Tulsa, this flight has been rerouted to Oklahoma City!"

One brief postscript. Al beat his scheduled flight, and his luggage by twenty minutes. Of the more than 100 passengers on the Tulsa flight, there must have been quite a number who wondered about the gentleman who seemed to be delighted with what seemed to them an unpardonable inconvenience.

More Options — mean *More Dancers*

Ralph Hay – Aurora, Colorado

IN REVIEWING PAST ISSUES of our national square dance magazines, I find that one of the most hotly debated issues among square dancers and callers is the introduction of new movements and the growing complexity of square dancing. Concerns were being expressed as far back as twenty years ago when ten lessons was the standard for most classes, and those classes usually included a variety of mixers and some simple round dances. As the years have gone by, the proliferation of new movements has made it necessary to periodically increase the number of lessons and to eliminate almost everything from the teaching curriculum except square dance basics. The teaching of styling, courtesies, dress, and the imparting of information about club responsibilities, square dance organizations, festivals, conventions, dance resorts, etc., have also suffered in an attempt to restrict classes to the minimum number necessary to enable new graduates to *get out and dance.*

Each time classes have been extended to new lengths there has been an accompanying fear that people would not commit themselves for such a long period of time. Despite these fears, the unique appeal of our activity has continued to attract new dancers and the world of square dancing has continued to grow. This is not to say, however, that many potential students have not been lost because of the long term commitment required to become a proficient dancer.

This concern was one of many which prompted the formation of CALLERLAB and LEGACY, and this issue has received continuing emphasis in both organizations. The logical solution has been adopted, and that is to establish plateaus of dancing so that people can exercise an option as to how much time they wish to devote, but still have a place to dance if they opt for minimal participation. But even though we have had two plateaus of dancing below the Mainstream plateau for several years, CALLERLAB has recognized that there are very few clubs with ongoing programs at the Basic and Extended Basic levels. Consequently, most students find those plateaus to be milestones along the way rather than final destinations. If they choose to terminate their training at any point less than Mainstream, they are effectively eliminated from square dancing because there is no place for them to dance.

It seems obvious that this is a major flaw in our activity and that CALLERLAB has been wise to recognize that fact and to enact a resolution to address the problem. If we were to establish clubs at the Basic and Extended Basic plateaus, we could reintroduce into our teaching programs all the desirable elements

AN EXPERIMENT is presently taking place in the New England area. Several well-qualififed veteran callers are conducting regular dances using a limited number of basics. The dances are *not* listed as low level, beginners, fun or easy level, but the 15-20 squares of dancers being attracted to the programs know that there will be no workshopping as such and no basics past those found in the CALLERLAB Basics Plateau. We watch with interest these and other similar programs, which eventually may attract large audiences – made up primarily of those who might not otherwise have a square dance "home." We'll be reporting more on the progress of these and similar programs in the future. Let us know if you have such a program in operation.

that we were forced to drop in order to include new movements. We would no longer have to worry about losing potential students because of over-long classes. And there would be more time in class to socialize, to become acquainted with one another, to enjoy the mixers, to learn the rudiments of round dancing, to become acquainted with all the aspects and offerings of our magnificent pastime. We would no longer have to *rush!*

The student dancers would be able to choose, when they had completed lessons in the Basic plateau, between enrolling in an Extended Basic class or joining a Basic club. They could remain active as Basic dancers for as long as they wished, or could choose at any time to enroll in another class and move to a higher plateau. Then, when that plateau was reached, they could again make a choice between joining a club at that plateau or continuing lessons to reach the next plateau.

If the dancers had developed an interest in round dancing, they would be more apt to continue their square dancing in a Basic or Extended Basic club while taking basic round dance lessons, after which they might choose to go back to square dance class and increase their square dance repertoire while enjoying round dancing. Furthermore, the labeling of halls at festivals and conventions would enable them to participate in these events, regardless of the dancing plateau they had attained.

Pressure Relaxed

If clubs were available in all sizeable square dance communities at each of the CALLERLAB designated plateaus, the pressure to learn more and more movements in order to be able to dance would be relieved. And with that relief there would be more relaxation and enjoyment in the total process of growth from the first night of class to whatever dancing destination is finally attained. We would have more dancers, better dancers, and – in my opinion – more joy and a wider circle of lasting friendships.

We should acknowledge that our activity contains enough diversity to provide a place for any person to engage in it. But with that acknowledgment we must develop a program that makes it possible for dancers to choose the extent of their involvement. At any time in a square dancer's career, that dancer should have the opportunity to exercise options – such as what plateau to dance at, how long to remain at a particular plateau, whether or not to learn round dancing or contras or clogging, whether to take a vacation from square dancing with the knowledge that there is a way to return without starting at the beginning again. Obviously, there may not be a sufficient base of dancers to furnish these options in all communities, but when the base is sufficient it should be done.

A Place for Everyone

An analogy may help to put the problem into perspective. There was a time when an eighth grade education was sufficient to compete for most jobs in our society. As our society became more complex a high school education became the norm. In time, more positions required Baccalaureate degrees. A greater percentage of students chose to pursue advanced degrees, either immediately or after several years in the working world. Yet there are people throughout our society who are functional, contributing workers at all these educational levels. There is a place for everyone. At one time a minimum square dance education was sufficient, but the square dance world has also increased in complexity. We have in effect prescribed the Baccalaureate level as the minimum for successful performance, and have provided no place for the student with a lesser education to function. By preparing a place for them through the establishment of Basic and Extended Basic clubs, we will no longer freeze them out of the square dance society.

Callers' and dancers' associations can support CALLERLAB's resolution by studying their local dance situations and exploring the possibilities of providing regular and frequent dancing opportunities at as many square dance plateaus as possible. They can encourage callers to establish Basic and Extended Basic clubs by agreeing to underwrite any losses they might incur during the formative process. Clubs that dance weekly might consider designating one night a month as a Basic or an Extended Basic dance. If the caller is versatile and innovative in programming dances at these plateaus, many Mainstream dancers will find them a welcome respite to their usual dancing routine.

It is natural for us to want to extend to others the same joy and satisfaction that we have achieved through our experiences in square dancing. Let's all work together to make this a reality for as many people as possible.

EUROPE ADVENTURE (see pg. 45)

TO ALL DANCERS/CALLERS/LEADERS

Here's How

To Make the Basic Plateaus Work

FOR THE FIRST TIME in square dancing history there is available to all a uniform system of basic identification. A dancer taking lessons in Montana can join a club in Texas and take part in a convention in Wisconsin with full assurance that he can handle the basics being called, as long as the dance is labeled correctly.

We now have the system, but is it working? At this point in time we hear of instances where dancers have attended a club keyed for a particular plateau, only to discover that the basics being used were considerably beyond the posted level. Undoubtedly it will take a while for the new system to be fully understood. Callers have become accustomed to using certain basics in conjunction with others but, as an example, now find that one of the movements fits into the Extended Basics program while others may be a part of the Plus I Plateau.

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There are six major plateaus (the Basic, Extended Basics, Mainstream, Quarterly Selections, Plus I and Plus II) that will involve a majority of our current dancers. We have listed these in their CALLERLAB groupings, along with the symbol for each bracket.

If, at a dance, a caller calls any movements listed in any of these categories, the most advanced category listed will identify the plateau of that particular dance. A dancer going to a club listing itself as Mainstream (MS) should know *all* of the basics in the B, EB, and MS groupings. If a caller is going to call a Mainstream dance, he will *restrict* all of his basics to those listed in the Mainstream program.

If a dance is listed as a Workshop (W) in the Mainstream category, the dancer should know all the Mainstream Basics and will expect to be taught any basics used outside of the plateau (Quarterly Movement, Experimental, Plus I or Plus II) and he may be exposed to All Position Dancing within the Mainstream.

Unless a dance is listed with the word "Workshop," a dancer will expect to get only calls within the structure of that and earlier plateaus, and he will not expect lengthy walk thrus. If the Quarterly Selections (QS) are to be called, the dance event should be labeled QS or MS/QS.

Mainstream dancers may be competent in the Mainstream program but desire to workshop All Position Dancing (APD). However, APD is not appropriate for all groups. If using APD as a regular portion of the dance program, then the dance should be listed as MS/SPD.

This is not as complicated as it sounds. When you look over the following groupings, you will see the logic behind this program. If all callers, whether CALLERLAB members or not, will take advantage of this opportunity of supporting a logical, workable method of presenting the basics in their classes and clubs; and if dancer leaders who bring in guest callers or work on festival programs will adhere to these plateaus, a giant step will have been taken for the activity as a whole.

The Basics in each of these plateaus are listed in a "family" numbering system as designated by CALLERLAB. The same identical Basics making up each one of the plateaus but presented in the SIOASDS *suggested order of teaching* differs only in the numbering system used. Here then is the first plateau, the one that will be taught to more potential square dancers than any other.

B D

The Basic Plateau, of Square Dancing
1-38 (SIOASDS 1-50)

1. Circle Left & Right

2. Forward & Back
3. Do Sa Do
4. Swing
5. Promenade Family
 (Full, ½, ¾)
 a. Couples
 b. Single File
 c. Wrong Way
6. Allemande Left/Arm Turns
7. Grand Right & Left/Weave
8. Pass Thru
9. "U" Turn Back
10. Split the Couple/Ring
 (around one, two)
11. Couples Separate/Divide
12. Courtesy Turn
13. Chain Family
 a. Two Ladies
 b. Four Ladies
 c. ¾ Chain
14. Do Paso
15. Right & Left Thru
16. Star Family (2 - 8)
 a. Right & Left Hand
17. Star Promenade

From the standpoint of teaching it doesn't much matter in which order the caller presents the material. However, for a dancer to complete this phase of his lessons *all of the movements* in this Basic program should be learned *before* the dancer progresses on to the next plateau. This is the concept of the plateau system.

18. Inside Out-Outside In
19. Couples lead Right/Left
20. Circle to a Line
21. Bend the Line
22. All Around the Left Hand Lady
23. See Saw (Taw)
24. Grand Square
25. Box the Gnat/Swat the Flea
26. Square Thru Family
 (Full, ½, ¾)
 a. Standard b. Left
 c. Mixed Sex & Same Sex
27. California Twirl
28. Dive Thru
29. Cross Trail Thru
30. Couples Wheel Around
31. Single File Turnback
32. Allemande Thar/Wrong Way Thar
33. Shoot that Star
 (½, ¾, Full)
34. Slip the Clutch
35. Half Sashay Family
 a. Standard b. Roll Away
 c. Ladies In Men Sashay
36. Alamo Style/Balance
37. Star Thru
38. Couples Backtrack

At this point the Basic plateau of square dancing has been completed and new dancers having reached this point should have no trouble dancing in any club or to any caller calling a "Basic" dance. The program to this point is a prerequisite to those that follow.

EB

The Extended Basics of Square Dancing
1-54 (SIOASDS 1-77)

39. Turn Thru
40. Pass to the Center
41. Eight Chain Thru (1 - 8)
42. Ocean Wave/Balance (R/L)
43. Swing Thru Family
 a. Right b. Left c. Alamo
44. Flutterwheel/Reverse
45. Sweep a Quarter
46. Veer Left/Right
47. Run Family
 a. Boys b. Girls c. Ends
 d. Centers e. Cross
48. Trade Family
 a. Boys b. Girls c. Ends
 d. Centers e. Couples f. Partner
49. Circulate Family
 a. Boys b. Girls c. All 8
 d. Ends e. Centers f. Couples
 g. Box h. Single File i. Split
50. Spin the Top
51. Trade By
52. Zoom/Substitute
53. Wheel & Deal
54. Double Pass Thru

To this point dancers having first learned the movements in the Basics plateau have now mastered the Extended Basics program and they are qualified to dance in a club or at a convention hall labeled EB. Having learned all the basics to this point they have met the prerequisite needs for moving on into the Mainstream program.

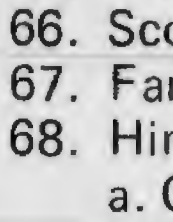


Mainstream Plateau of Square Dancing
1-69 (SIOASDS 1-98)

A caller, calling a dance listed in the Mainstream plateau, will stick only to movements found in this category. The simple addition of Diamond Circulate (Plus 1 list) or Crossfire (Plus 2 list) would move his program out of the Mainstream category.

55. Centers In/Out
56. Cast Family (¾, ½, ¼)
 a. Off c. Right
 b. In d. Left
57. Cloverleaf
58. Slide Thru
59. Fold Family
 a. Boys d. Centers
 b. Girls e. Cross
 c. Ends
60. Dixie Style
61. Spin Chain Thru
62. Peel Off
63. Tag Family (Full, ½)
 a. Line b. Partner
64. Curlique
65. Walk & Dodge
66. Scootback
67. Fan the Top
68. Hinge Family
 a. Couples
 b. Single Hinge
 c. Partner
69. Recycle
 (from waves only)

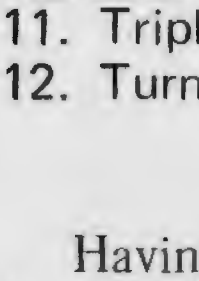
At this point dancers, having learned all of these movements, would be qualified to dance at a Mainstream plateau club or in a convention hall posted "Mainstream." Mainstream dancers are also exposed to CALLERLAB Quarterly Movements which are added to the Experimentals list that follows.



Quarterly Selections
(Formerly Experimental)

Chase Right
Coordinate
Extend (the Tag)
Ferris Wheel
Pass the Ocean
Ping Pong Circulate
Roll (as an extension)
Stroll and Cycle
Track II
Trade the Wave
Touch (to a Wave, ¼, ½, ¾)

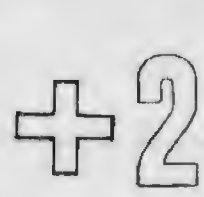
Having reached this point and wishing to go further, the next orderly step is to Plus 1.



Plus One
Calls 1-69 (SIO 1-98)
QS + 1

1. Anything & Roll
2. Diamond Circulate
3. Flip the Diamond
4. Pair Off
5. Peel the Top
6. Single Circle to a Wave
7. Spin Chain the Gears
8. Teacup Chain
9. Trade the Wave
10. Triple Scoot
11. Triple Trade
12. Turn & Left Thru

Having completed this plateau, a dancer may be ready to move on to the Plus 2 program.



Plus Two
Calls 1-69 (SIO 1-98)
QS +1, +2

1. All Eight Spin the Top
2. All Eight Swing Thru
3. Anything & Spread
4. Crossfire
5. Curley Cross
6. Dixie Grand
7. Explode the Wave
8. Follow Your Neighbor
9. Load the Boat
10. Relay the Deucey
11. Remake the Thar
12. Swap Around

☆☆☆

This system will work over the entire spectrum of dance levels – from the basics to the most advanced or challenge. If you're not convinced that it will, don't abandon it without giving it a chance. Try to make it work for a year or two – *then* make your judgment.



The Cellar Squares dancing in their first club "home," the Congregational Church, Riverhead, Long Island.

CELLAR SQUARES AN ADVENTURE IN SQUARE DANCING

WHEN THE MAISCHES moved to Riverhead, Long Island, in September, 1977, they were aware that the square dance programs they had enjoyed in their previous area would not be available to them. There was one small club and by joining it for the sociability and friendliness, they soon discovered there were a number who expressed an interest in expanding their square dancing activities. So, having a roomy basement in their home, they decided last winter that they would workshop one square "and a little bit more" at their home each week.

Gathering together all the Sets In Order premium records they could find, they began working with their little group. Finding the weak spots, reviewing, redoing, and with the patience and good humor of everyone involved, they slowly became a cohesive, capable group. Now they felt they were ready to step out, to find a hall, more club dancers — and a caller.

In the midst of all this a new couple joined the group and it was discovered that the man, Vince Cirucci, had been a caller for thirteen years while in the military service. He had called all over the world, and now retired, he was eager to get back into calling but needed dancers. And here were the Cellar Squares looking for a caller.

Today, less than a year old, Cellar Squares boasts of six squares and plans a class this fall. During the recent summer months pot luck suppers and Saturday evening parties kept the enthusiasm high. According to Carol, " . . . we measure our success in the warm and happy feeling that is generated at each dance."



The Cellar Squares in their first group photo.

How to say WELCOME New Dancers and mean it!





WELCOME IS AN IMPORTANT WORD. According to Webster a welcomed guest is one who is gladly and cordially received. This stretches far beyond the greeting at the door the first night of a beginner's class. The welcome smile, the word of praise, the "thank you" at the end of a tip helps convince the new dancer that he is really in his right place. What have you promised the newcomers to this year's class? Have you said "Square dancing is fun"? Then here is your chance to prove it. Have you promised that the lessons would be few, perhaps lasting until next spring and *then* there would be a place for them to dance? Then now is the time to make sure that you can keep this promise. It may have taken you months, perhaps years, to convince your friends that a square dance class is what they have needed. Now back up these statements by providing the newcomers not only a wonderful series of square dance lessons, but a square dance club "home" once the class sessions are over.

STARTING NEXT MONTH
NEW DANCERS — a special section

EACH YEAR we feature a special series dedicated to the new dancers and designed to encourage and enlighten them. We will never usurp the position of the caller, whose responsibility it is to do the training, but we realize that class time is short and there is seldom an opportunity for the teacher to cover everything. Often the new dancer, in the quiet of his home, will have a chance to sit down and do a bit of homework to prepare himself for the next class session. That's where these special articles come in.

Starting next month we'll be talking about smooth dancing and good mental attitudes. We'll not spend time on teaching the basics – that's the caller's job – but we will concentrate on ways to keep his interest and to help him plan for what will come later in club dancing.

You may wish to show your class dancers these articles. You might even like to order a second subscription so that your personal copy won't get damaged. Or, you may wish to do as others have and order extra copies of the next eight issues which you can sell, lend or hand out to your dancers. We'd like to help you all we can to make your task even more successful. Our special price for 10 copies of each of the eight issues (October, 1978 through May, 1979), delivered directly to the caller's or teacher's home, is $20.00 in the United States and $24.00 in Canada and overseas (a $60.00 value based on the 75¢ per copy price). Larger orders in increments of 10 copies per issue are available. Your orders to SQUARE DANCING magazine should reach us by September 15th in order to get in on this special offer.

New Dancers and Those Who Will Work with Them

THERE'S NO PLACE in our activity where we will come in direct contact with more potential square dancers than in the beginner's classes. What happens to the neophyte in his first month in a square dance learner's group will set not only his direction, but will play a part in shaping the entire future direction of square dancing. Properly indoctrinated, imbued with enthusiasm, and well directed in the correct methods of dancing and with the positive attitudes that make a good square dancer, the newcomer will become a more or less permanent part of this activity.

We know from past experience that not every person coming into this activity will see square dancing in the same light. Some will want to dance more frequently than others. To some it will become a high point in their lives; to others perhaps a pleasant diversion. However, all who enter in are looking for a friendly, exhilarating fun recreation. With the guidance of such groups as LEGACY and CALLERLAB, the new dancer – whatever his particular needs, likes and dislikes – will have more going for him than ever before.

Don't Rush. The existing club members may want to get this group of dancers prepared in a hurry. *"Your class won't take long and then you'll begin having fun,"* is a common error. Thorough teaching is a major criteria for a lengthy square dance life expectancy. Allow the new dancers the opportunity to learn *in depth.*

Teach Thoroughly. Today we have certain advantages that were not available to us a few years ago. We have the *plateaus* of square dancing developed and mellowed over the many years of testing, which permit the dancer to fit into a program that is universally accepted by square dancers everywhere. This means that once he has mastered his first or Basic Plateau, he can dance anywhere a Basic Dance is listed. Before the new dancer can move into his second plateau covering the Extended Basics, he will need to know every Basic in the Basics Program. Then a little later, before he moves into Mainstream, he must be well grounded in the Extended Basics Program.

Personal Relationships are an important key to the success of the class program. A dancer who develops friendships while learning to dance stands a much better chance of continuing on with square dancing once the class period has ended. Friends encourage each other. They learn to laugh over minor catastrophies and add the extra little bits of fun, the potluck suppers and the pizza parties after the dance, which are to some just as important as the actual dancing.

Callers, make time for these friendships to be hatched and developed. At the risk of progressing a little slower in the beginning stages, do not take the chance of discouraging the dancer by cutting out the friendly frills, the mixers and the party nights.

What is the Answer?

"But," you may ask, "how will we prepare our dancers for dancing at Mainstream and beyond in just thirty weeks?" Chances are you won't, unless you have a very unusual group. For years callers found that they could adequately teach the 75 movements in the SIOASDS Extended Basics program in 30 weeks. However, they also found that they needed additional time to drill what had already been taught before the dancer was completely oriented.

To try to get the almost 100 items in CALLERLAB's Mainstream program thoroughly learned should take a lot longer than nine months. An ideal situation would be to move the dancers through their first 30 weeks and into an Extended Basics club program that would allow them to stabilize what they had already been taught. For some this could be the point at which they would be happy to remain. An opportunity to move on to the next plateau and to learn the additional 25 Basics that make up the Mainstream may come a little later for those who wish it. However, those who are happy at this plateau should not be forced to leave it.

The caller, working closely with veteran dancer-leaders, stands a good chance today of producing the most nearly permanent class of new dancers in the history of the square dance activity. *Good Luck!*

LADIES ON THE SQUARE



A SKIRT FROM A SHEET

AS NEW CLASSES GET UNDERWAY this month, experienced dancers may find beginners approaching them and asking, "Where can I get something suitable to wear to class without investing a lot of money?" One idea is to scout the department stores where skirts and blouses are being shown currently in such abundance. Many of these are quite full and would be most comfortable for class work. Those gals who sew will also find skirt patterns in many of the pattern books. And here is a third idea from an active dancer, Nancy MacDicken, of Tacoma, Washington. Make yourself a skirt from a bedsheet. That's right – a bedsheet! Many stores have "white sales" on now so you may be able to pick up a sheet (or several sheets) quite reasonably. Nancy's skirt and blouse are made from a plain, white sheet, but colors and prints would also be fun.

Some Suggestions

Here are some suggestions from Nancy as to what to do. These directions are for a 24" length and a 26-28" waist, with seam and hem allowances included. Her three-tiered skirt measues as follows:

Top tier – 7½" deep; 1 2/3 yds. circumference;
Middle tier – 9½" deep; 3 1/3 yds. circumference;
Bottom tier – 11½" deep; 6 2/3 yds. circumference;
Narrow ruffle between top and middle tier is 2½" deep; 4½ yds. circumference;
Narrow ruffle between middle and bottom tier is also 2½" deep; 8¼ yds. circumference.

To figure the waistband add 2" to your actual waist measurement using 3¼" fabric. The 2" additional is ease allowed for the elastic band. Elastic should be firm, non-roll type, from 3/4" to 1" wide. With the elastic, a 5" zipper is sufficient for the skirt.

A guide for even gathering of tiers and ruffles is to quarter measure the circumference of the ruffles using small safety pins for markers.

Joining the Tiers

Sew the narrow ruffle to the top tier before joining the top and middle tier. Also sew the narrow ruffle to the middle tier before joining the middle and bottom tier.

Decorative lace trim was sewn over the narrow ruffle on the first tier using 1 2/3 yards of trim.

If 60" fabric is used, 3½ yards is ample.

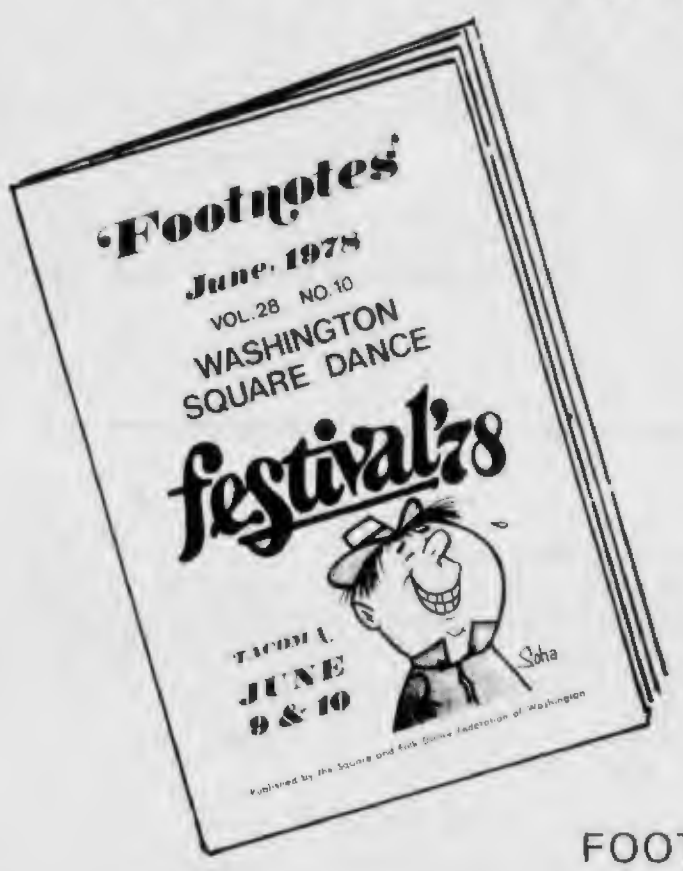
Nancy chose Simplicity #7169 Jiffy Pattern for her peasant blouse using 2½ yards of 45" material plus 1 3/4 yards of trim.

Keeping the cost down while using one's imagination can turn out a most attractive outfit. In addition the separate blouse may be laundered as is needed, probably more frequently than the skirt will require.

The happy MacDickens stand before an appropriate club banner.



PUBLICATION PROFILES



FOOTNOTES

ONE DEFINITION of the word footnote is "an explanatory note, reference or comment on the text." One could carry this definition a step further when discussing FOOTNOTES, publication of the Square and Folk Dance Federation of Washington. It is, indeed, a reference on the square dance hobby, and it explains what the sponsoring Federation is doing. More than just notating the activity, however, FOOTNOTES does a competent, thorough and interesting job of writing about square dancing in its area.

Published 10 times a year, skipping the months of July and August, it is a compact, comfortable reading size. The June issue reviewed here contained 52 pages, plus a removable application insert for its annual leadership seminar. As noted on the pictured cover, the magazine has been in continuous operation for 28 years, a healthy sign for certain. Actually, two years before that time a mimeographed newsletter kicked off the publication and so it truly is celebrating its 30th birthday.

It is a self-sustained operation, in the black, handled for the Federation by a Publication Committee. Subscriptions and advertisements continue to increase with many advertisers taking advantage of a discounted yearly rate when paying in advance.

Regular monthly features include columns by the editor, the Federation president, The Needle and Thread sewing feature, as well as square and round dance pages. A monthly column for teens, tried unsuccessfully in the past, is being reactivated by the editors. With some 26 teen and pre-teen clubs listed in the state, and with the enthusiasm of the editors, perhaps this time it will succeed. The masthead indicates a fairly large and active group of dancers regularly involved with the publication.

Club news is divided by State Council areas. Each segment is headed by an illustration of the Council district along with a name and address of the area reporter. These reporters receive news from the individual clubs and in turn feed it to the FOOTNOTES editor.

Copy throughout the magazine is clear, neat and very readable. Except for full-page ads, advertisements are placed on the lower half or third of the page and are all boxed, again making them clearly readable while separating them from magazine copy. Photographs and art work are clean and professional appearing.

The many years of publication have obviously also been years spent continually improving the product.

A sample of FOOTNOTES art and clean copy.



It's Time to Travel!

TAKE A SQUARE and VISIT A NEIGHBORING CLUB!

Drive with Care . . .

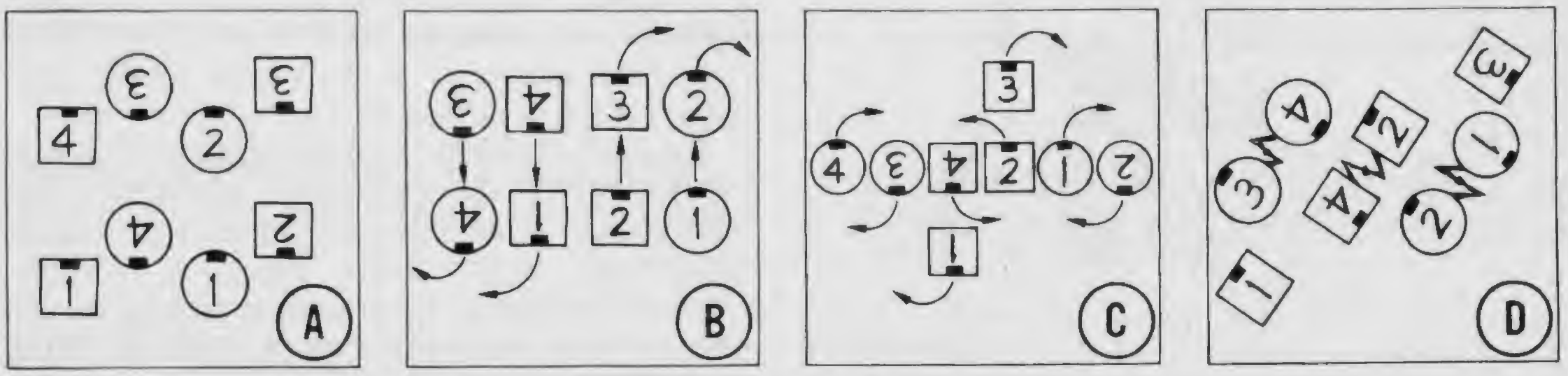
WE WANT YOU IN THE SQUARE!

TAKE A GOOD LOOK

a feature for dancers



Taking a movement from CALLERLAB's Advanced list, Joe and Barbara work out a bit on Cast a Shadow (Callers – see page 55)



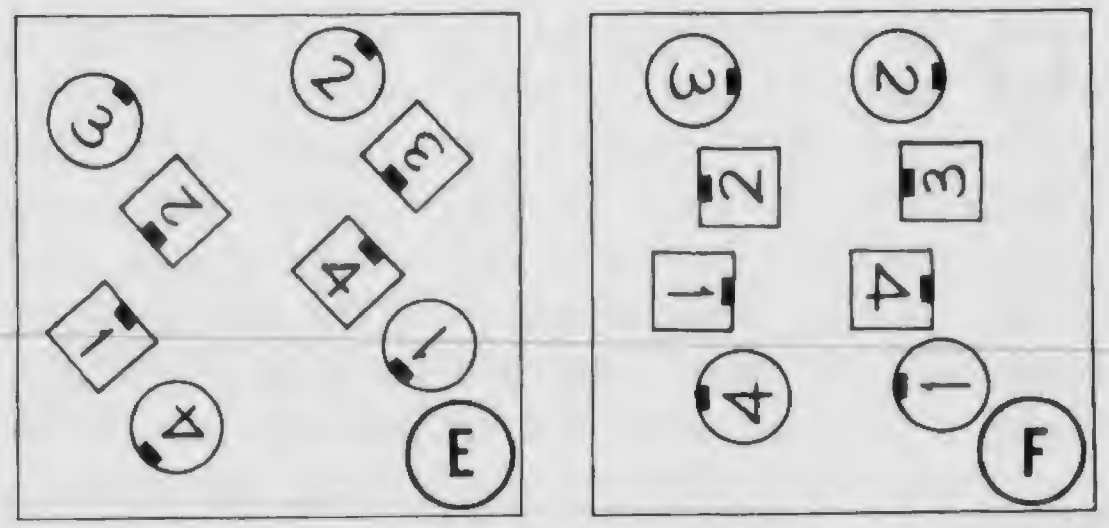
JOE: Except for workshops, Barbara and I spend most of our time dancing in the Mainstream and Experimental plateaus. Every once in a while, in a workshop situation, our caller will introduce us to other movements. Not long ago the subject was Cast a Shadow, which is an Advanced movement.

BARBARA: We started from a static square and the caller had the sides square thru, do sa do to an ocean wave (A) and the boys run, in order to set us up in two parallel left hand, two-faced lines (B).

JOE: The object of the movement is that each lady facing out (on the ends of the lines) does a cast back – rolling back in a right face turn – while the man originally standing beside her turns out to follow. At the same time, each end lady facing in steps forward as the men who were facing in also step forward. The traffic patterns have been established at this point (C).

BARBARA: The end (facing-out) men continue on around in a fairly wide 270° loop to take a center position in new ocean waves at right angles to the starting waves, while those who moved into the center couple up to form, in essence, three two-hand stars (D).

JOE: The ladies make a three-quarter right hand turn, while the men in the center will



make a one-quarter left hand turn.

BARBARA: Having completed their respective turns, the six dancers release handholds and, as the ladies separate to form the ends of the new waves, the men who turned one-quarter in the center move to facing-out positions (E) and the new waves are formed (F).

JOE: Both the men and the ladies facing out need to be cautioned not to make an on-the-spot U turn back, but to loop around (the men in a wider loop than the ladies) so that the other dancers are not crowded and there is ample room to accomplish the turns. A wide loop by the men also gives the ladies time and room to move apart.

BARBARA: Have you noticed how learning one movement such as follow your neighbor and spread makes learning another movement such as Cast a Shadow just that much easier?

The Dancers Walkthru

SPOTLIGHT ON TEEN CLASSES

JUST ONE YEAR AGO a new teen square dance club sprang into existence. Come out any Thursday about 5:30 to St. Paul's United Methodist Church and you'll find square dancing in full swing.

Twilight Twirlers
Albuquerque, New Mexico

This teen club was started by parents who square dance and who wished their youth to have the same joys and opportunities. Sponsors of the club approached their church board to see if the newly built multi-purpose building might be used. All agreed it was an excellent project, and considering it a part of the church's youth ministry, the building was offered rent free. A class began with interested young people from other parts of the city included. Teens from other clubs assisted as angels. March, 1978, saw the first graduation of 42 dancers. Since then the club has paid visitations to other square dance clubs in the area and planned to start a second class during the summer season.

Members pay 75¢ per get-together. Of this, 50¢ goes to the caller with 25¢ used to purchase refreshments. Officers include a president, vice president, reporter, secretary and youth council representative. These individuals serve one year. Business meetings are arranged for as needed with the club caller in attendance.

The club dances the Mainstream level; does not do rounds but does dance contras. Ages range from Junior High through college. Teen guests are always welcome; adult parents who sponsor the club may also attend.

The club has adopted colors of blue and white which are reflected in the full circle skirts and peasant blouses the gals wear, while the boys combine a solid blue along with a print in shirts of their choosing. The club badges are in the shape of a smiling half moon appropriate to the club name.

Twilight Twirlers, garbed in their blue and white club outfits, execute a right and left grand.



Cooperative Calendar



NEED A CALENDAR of when and where to dance? Need a fund raising project for your club? Consider what Gladys Flory of Greenville, Ohio, has organized.

Contacting clubs in the general area of Darke County, she sends them a form in July to list their club dates for the year. Information received by the first week in October is compiled by her and taken to the printer. Clubs notify her how many calendars they want to have to sell. Sometime in late November a

group gathers to collate and staple the calendars. Mrs. Flory says that two hours of work is combined with an evening of fun.

The 1978 calendar included 16 local clubs and their dances during the year, along with special events in the area. 500 calendars were sold. The last page of the calendar lists each club with a complete address, phone and time of dances.



This reminder appears on the calendar.

BADGES OF THE MONTH

WE CALL SQUARE DANCING the American folk dance, and so it is. But lest you think it is confined to the boundaries of the United States, let us hasten to assure you it is not. Nor is it limited to the confines of the North American Continent. Square dancing is at home the world over and is enjoyed by people everywhere. We attest to that fact this month by an expanded look at our Badge of the Month column. Hop a mental jet flight and look where you can dance!

England

Criss-crossing the globe again, this time we find ourselves on another continent, in Christchurch, Dorset, England, where we find the New Forest Square Dance Club, appropriately depicting a "New Forest" deer on its green badge. An attractive banner is an enlargement of the badge made in green velvet with gold sequins and gold braid.

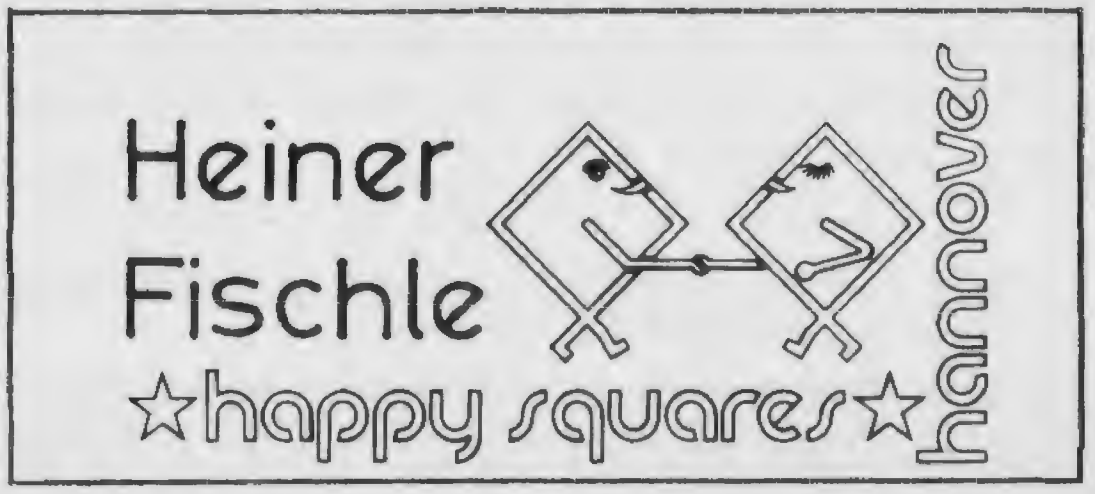
Six years old, the New Forest Square Dance Club sponsors a new class twice a year and enjoys, besides its dancing, outside events like barbeques and a skittles' evening. And they have really shrunk the size of the square dance world by enjoying a sister-club relationship with the Cathedral Squares in Christchurch, New Zealand.



Germany

Some distance away in the city of Hannover one finds the Happy Squares Hannover. Living up to its name, the four-square club is made up of married couples, singles and parents with children. Dancing a Basic Program, caller Heiner Fischle encourages members to join Mainstream clubs after a year if they wish to dance at that level. Some do; some stay on with the Happy Squares; some "dropouts" from other levels return to dance with the club.

Paper badges with plastic covers are given to a dancer as soon as he has mastered Square Thru. His name is hand lettered on. The badges are printed in black on white paper and the members color their own badges as they wish.

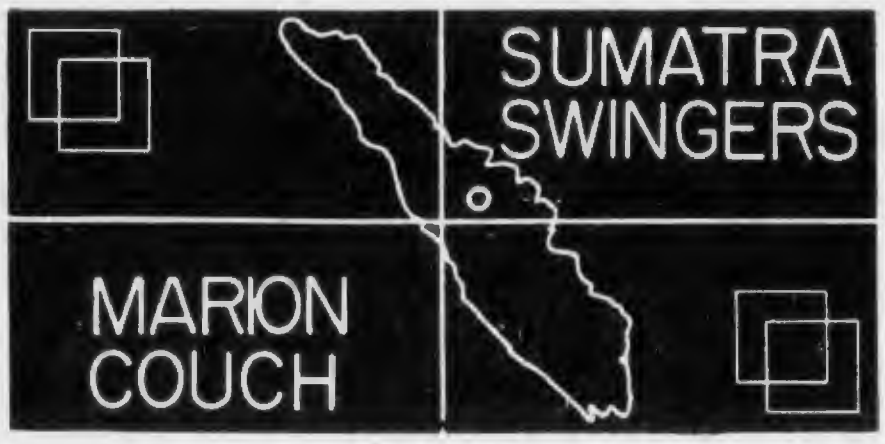


Indonesia

Located in the middle of the Sumatra jungle is Rumbai, the largest of the P.T. Caltex Pacific Indonesia Oil Company camps. Every Wednesday night at 7:30, square dance music swings out from the Rumbai Country Club when members of the Sumatra Swingers join hands and circle left. Formed in 1972, the club presently dances about two squares although its membership numbers slightly more. Travel schedules prevent members from always being on hand. Dancing is done to records as "no

caller has gotten so lost as to stumble into Rumbai," writes the club president.

The badge shows the outline of Sumatra, the largest of the many Indonesian Islands; the circle pinpoints Rumbai. The horizontal line represents the equator and the vertical line represents the 100th East Meridian. Now you'll know how to find the club the next time you're in the vicinity.



Okinawa

One last stop and we'll catch our breath. This time we fly to the island of Okinawa in the Pacific where we'll pay a visit to the Rice Paddy Promenaders. You might think this would be a relative newcomer to the activity of square dancing. Not so, as the club was formed 14 years ago. Originally made up of American military personnel stationed on the island, the Rice Paddies has recently expanded to include some of the local nationals in its fun.

The badge outlines the shape of Okinawa with a Torii Gate in the foreground. Green lettering is used on a white background for a third-dimensional effect.



Australia

Ready for some high flying? Then come "down under" where you'll find a great deal of square dancing. This time you are invited to East Gosford on the coast between Sydney and Newcastle. Known as the Spatiores, this club has an unusual badge made from metal. A Roman Centurion stands guard at the left of the badge. A name dangle is added at the bottom of it.

The club is relatively new, being formed a year and a half ago, and dances on Friday evenings in the Presbyterian Church Hall on Mann Street, starting at 7:30 pm. Visitors are always welcome. Like the club, its two callers are young, being 19 and 22. The two men find they can cover for each other on evenings when one must study for exams.



POSTAL IDEAS

Postal rates are becoming serious considerations for square dance publications as well as for the general public. Here's one solution that a local publication is trying. "31 Squares," covering mid-state New York and Northeastern Pennsylvania, has changed its format to eight times a year while keeping its advertising and subscription rates the same. Starting this summer, the first issue covered the last half of June and all of July. The next magazine covered all of August and the first half of September, etc. To keep from confusing contributors, a first-of-the-month deadline is being maintained. It will be interesting to see if this proves an answer to holding postal costs down.

☆☆☆

Noted in "Square 'em Up," published in Sacramento, California, was the following: "Publication of lotteries, drawings, etc. is prohibited by postal regulations. All club copy pertaining to such must be deleted by the editor." Other areas might take heed and avoid any possible postal problems.

CONTRA CORNER

For those who Dance and Teach Contras
There's Much to Learn at a National

THE RECENT NATIONAL CONVENTION in Oklahoma City held a number of surprises. One was the increased interest in the line or contra dances. Scheduled at a time each day when clinics, workshops and panels were in full swing, the large hall which housed the contras attracted a total of some 2,500 dancer couples. For the greatest part these were experienced square and round dancers who knew little or nothing about contras but thought this a fitting time to try them out.

Try they did and it was obvious at the final session that many of the curious who had come on Thursday to "see what this is all about" left on Saturday not only "sold" but enthusiastically determined to carry on once they returned home. For some the transition to a home club contra program will be smooth and enjoyable. There are many more competent contra callers (prompters) today than there were just a few short years ago. Unfortunately there are not yet enough to adequately cover the demand.

While contra calling and teaching might be considered an art, it's a natural step for the competent round dance teacher and cuer. Prompting contras is much like cueing a round. The principle is to tell the dancers what they are going to do during the next phrase of music while they are still involved in dancing a previously given command. By dancing on the phrase, the dancer is told, during the final counts of one musical phrase, just what he is to do starting on beat one of the next phrase.

The Prompting Skill

For today's square dance caller, mastering the art may take some time and effort. Every caller who is teaching new dancers the basics runs up against the Grand Square during the first ten weeks of class. That takes prompting and a knowledge of dancing to the phrase. Callers who work with the simple rounds and mixers learn to prompt correctly if they are to allow the dancers to get the full share of enjoyment. And so, with the reward of bringing additional variety and pleasure to the dancers, the caller will discover what is required of him to include contras in his program. It may take time, but it will be worth it.

☆☆☆

To those watching Don Armstrong at work at the Oklahoma City Convention, or anywhere else, several facts become apparent. First, here is a true master at work. At no time does Don spend valuable time in lecturing as the dancers stand around restlessly, waiting to dance. He has them up and dancing contras immediately, depending upon good, clear, descriptive terms, leaning heavily on the words experienced square dancers already have as a part of their vocabularly.

Mark of the Professional

In observing Armstrong and other successful veteran contra callers as they introduce contras to others, you'll notice that they never take a half-way position about these dances. You *know,* by listening to them, that they are 100% "sold" on what they are doing. The very lilt of their voice ("Hey, have I got something that's fun for you") passes along an excitement that is contagious. It's instant salesmanship.

Another thing you'll notice is that a teacher such as this is well prepared before ever getting up to call. No notes apparent, the calls and every step of instruction are well in mind. Mistakes? Oh, even an expert makes them occasionally, and if the expert goofs, he simply moves on and carries the dancers with him.

☆☆☆

In another convention meeting room, interested dancers and callers met for two hours each day to talk about teaching contras, introducing them to others, learning to dance them correctly, and even how to compose a contra of their own. Some tips on styling were included. Here are samples:

Inactives in a contra line need to stay "tuned in" and be ready to react. As an example, in

many instances when the active dancers move down the center of the facing lines and then turn and come back to cast off, those inactive dancers who were below (next to) them will help out by anticipating their arrival, turning up (toward the caller) ready to hold the pivot if a cast off is called. It's very similar to the point in contemporary square dancing when the side couples are facing out and the actives, working in the center of the square, come in behind them, do a centers in and cast off three-quarters. Those on the outside are alert and waiting.

To stay on the phrase of the music and not start the next movement too early, dancers will frequently be given short adjustment commands. For example, when dancing up the hall in a line of four and then bending the line to face across, the prompter may say "step back" or "rear back" before telling the ladies to chain. This has the effect of spacing the lines the required distance apart but it also restrains the dancers from starting the next movement too soon.

Quite frequently, as in the contra *Spread Your Wings,* two couples facing across the contra set will star by the right and follow it with a ladies chain. If not properly cued, or if the dancers tend to be a bit over-eager, the ladies will start their chain before actually finishing the star, with the result that the chain becomes either an awkward three-quarter chain or a mixup with the ladies going to the wrong man. Remember, in a case like this the dancers in the star must return to the starting lines *before* the ladies start their chain. It's a test of restraint but it works.

Which Way Do I Turn?

When in lines of four or in long contra lines having passed thru and with dancers facing out, with the command "turn alone" the question often arises "which way do I turn?" In the case of the line of four having danced away from the caller toward the "foot" of the hall, the "turn alone" most frequently means that the dancers will *turn in* toward the center of the line and continue on around. Sometimes a caller, sensing that the dancers may not be aware of the center of the line, may simply instruct every one to do a left face, U turn back, thereby, with everyone turning the same direction, eliminating the possibility of two dancers bumping into each other. In long lines, such as in the contra *Needham's Special,* where the dancers have passed thru, done a U turn back and each person is to get a new partner to affect a progression, the dancers can be reminded to turn "in" toward their new partners.

Judgment for *allowing* the dancers to move comfortably from one command to another is the responsibility of the caller. Frequently a caller will not realize certain awkward spots unless and until he gets out and dances contras. (The same holds true when calling contemporary squares. A competent caller *must* get out and dance with some regularity.)

Name of the Game is Flow

In the circle contra *Marching to Pretoria,* the dance starts with two ladies chaining over and back and then the two facing couples moving into a four-hand, right hand star. The courtesy turn following the second ladies chain ends with the man's right hand in the small of the lady's back. In order for the man to switch to a right hand star, he must first disengage his right hand, pull it across in front of the lady and star right. On the other hand, the left hands held forward in the courtesy turn are already "set" in position for a left hand star.

Those who have been enjoying contras "since they were old enough to walk" look upon these elements as being *natural* – chances are "it's simply the way we always did them." Whole columns could be written on comfortable ways *to balance and swing.* A western style square dancer may find the "no hands" right and left thru a bit testy at first, but he will discover that in contras there are "proper" line dances where the men remain in one line and the ladies in the other and where two men, working as a couple, do a right and left thru with two other men or two ladies working as a couple, just as natural and relaxed as though this were the only way to accomplish the figure. Of course, nobody takes hands. It's simply a case of the two "couples" passing thru and then, in four counts, doing a wheel around to face across, with the person on the left backing up or holding the pivot. For that reason, when two "normal" facing man-lady couples do a right and left thru in a contra, they quite frequently will not take hands, but will pass thru in four counts and then wheel around as a couple to face back across.

And, while we're on the subject, if you should happen upon a group of authentic, dyed-in-the-wool, honest-to-goodness, traditional contra dancers, you may find that a right and left thru is a 16 count over and back operation.

It's Time to Burn the Mortgage



Charter members gathered recently to burn the mortgage.

IN ANSWER TO A GROWING NEED for square dance halls in their community, the square dancers of the Montgomery, Alabama, Area Square Dance Association built a new square dance center in the fall of 1965. Completed in December of that year, five of the area clubs moved in immediately and for the next twelve years all the area dancers and visitors coming from the surrounding states have enjoyed dancing in this center.

Unique in its conception, the center was purchased by square dancers, paid for by square dancers, and only square and round dancers use it. It has never been rented to any other type of organization for any reason.

In order to pay for the construction of the center, Certificates of Membership in MASDA were sold to square dancers for ten dollars. Each certificate gave the participating couple one vote in the management. A SAM (Share-A-Month) Club was organized to help finance the operation of the center until it was able to pay its own way. This rather exclusive club was for couples who would pay ten dollars per month each month to help the financing. As a result SAM members could dance in the center free. A Certificate of Membership was issued for each ten dollars received and these certificates were held until they could be cashed in and all the money be refunded. Approximately 2,500 certificates were issued.

The combined effort of so many made the MASDA Dance Center a reality and any Montgomery square dancer will tell you proudly that he has one of the most beautiful square dance centers in the country. Those interested in more information on the center may write Dewey L. Glass, 1051 Druid Hills Drive, Montgomery, AL 36111.





The MASDA Square Dance Center, Montgomery, Alabama, in full operation. Dancing is held here in the hall almost every day of the week.

R/D NEWS

URDC Update

ROUNDANCER MODULE

THE BASIC PHILOSOPHY of the Universal Round Dance Council (URDC) is that it will grow and prosper only to the extent that it understands and is responsive to the needs and desires of all round dancers.

In order to accomplish this, membership in URDC is not limited to teachers but is open to all interested round dancers. The Boards needs and wants input from all round dancers from the beginners through the challenge level. The Board believes that all individual round dancers are, and must be, free to decide for themselves exactly how much or how little of any specific dance form they will accept or reject.

The URDC does not want to become so enmeshed in the technicalities that we forget round dancing is a *hobby* and the vast majority of round dancers are in the movement primarily to have *fun!*

In order to extend this great hobby to more prospective round dancers, URDC believes there is a definite need for more qualified teachers. In this regard, the Board is compiling a loose-leaf manual for the use of new (and not new) teachers. The loose-leaf system will allow for changing and updating the manual as new ideas and techniques are incorporated into the round dance movement.

Each of you – dancers and teachers – is cordially invited to join URDC to help build it into a truly democratic organization that will serve the best interests of the entire movement. Write Don & Dot Hansen, 474 Big Bear Lake Rd., N. Muskegon, Mi. 49445.

PAGING THE ROUND DANCERS



Norma and John Gordon – Ogden, Utah

JOHN AND NORMA GORDON enjoy spreading their love of round dancing to others and have found it the greatest way to make new friends. It all began in 1964 in Lancaster, Pennsylvania, when the Gordons entered the square dance world and soon developed an interest in round dancing.

Since there was no round dance teacher in Lancaster at that time, they traveled 75 miles one way to Gettysburg each week for six months to learn the basics from Ron and Carolyn Hanky. Shortly thereafter, John was transferred to San Antonio, Texas, where they continued with their square and round dance activities.

In July of 1975, the Gordons said goodbye to all their Texas friends and were transferred to Ogden, Utah. Within a few months they started a basic class and three clubs.

John and Norma have always been active in round dance organizations and have served in various offices, both in Texas and Utah. They have chaired a number of regional conventions and festivals. At the present time they are serving as Vice Presidents of the Utah Round Dance Association. They are also Committee Chairmen in charge of the Round of the Month selection and provide the sound for the Association's activities.

The Gordons teach and cue rounds at Utah's largest square dance Club, "Caller's Choice," in Salt Lake City. They also teach and cue at the Spring and Fall Association Festivals, plus other special dances. In 1977 they were invited by the Chaffees to teach at a festival in Mesa, Arizona.

While John's job with Air Force Civil Service currently limits the amount of time and distance they can travel, they do manage to attend many festivals and clinics throughout the country. They credit many teachers with helping them acquire much information on teaching techniques. They are charter members of the newly formed ROUNDALAB organization.

When John retires they hope to devote even more time to this wonderful activity.

SQUARE DANCE DIARY by a square dancer



When September rolls around it's time to look for

SIGNS OF AUTUMN

"... AS LONG AS THE MEN ARE OUT HUNTING THIS WEEKEND, THIS SUBSTITUTE PARTNER PLAN WORKS FINE..."

We invite you to send in your suggestion for a scene in the Square Dance Diary.

• Chapter fifty-four

Snapshot Sight Calling

By Bill Davis, Sunnyvale, California

THE TECHNIQUE OF SIGHT CALLING has received significant emphasis in previous chapters of this Textbook and seems, also, to be gaining increased exposure in callers' schools, callers' clinics, callers' note services and other places. It is now generally understood that sight calling as a technique has two salient features: resolution and formation awareness. Of the two, resolution is the one with which the majority of callers are probably most familiar. It is the technique in which the caller uses the known relative position of four adjacent dancers to resolve the set to a proper allemande left (or right and left grand). This technique has been described in Chapter 47 (SQUARE DANCING, October, 1977) of this Textbook. We identify the second feature of sight calling as "Formation Awareness" (see Chapter 52, June, 1978). It is the technique that a caller uses to determine what call to use next in view of (1), the formation into which the dancers are moving, (2), the commands that the dancers can do *from* that formation, and (3), the commands that are most appropriate in view of the dance flow or body action that results from the prior command or commands.

Most practicing sight callers typically resolve the set after a series of commands by maneuvering the dancers visually into a particular arrangement based on their formation, rotation and partner affiliation (FRA, see Chapter 48, December, 1977). He then calls a memorized getout that he knows will work from that particular FRA. The most commonly used FRA's for this purpose are the 1P2P line and the Box 1-4. And here is where some sight callers run into problems, for a sight caller must be very careful to avoid using the same few memorized getouts over and over. This is especially the case for novel, clever, or surprising getouts. For, although they are very effective in that they possess considerable dancer appeal, their "gimmick" nature also makes them very fragile – dancers soon learn to recognize and identify such getouts and they must, therefore, be used very sparingly (seldom more than once a night).

There are, to be sure, a number of things that a caller can do to minimize the problem. Certainly he can and *should* do everything possible to increase his programming versatility by learning (memorizing) as many different getouts as his memory permits. Another technique also seems to be gaining more and more acceptance. We identify this technique as "Snapshot Sight," and while it may, at first glance, appear to be something of an advanced sight calling technique, it really isn't, since the principles upon which it is based

differ very little from those used by callers who engineer their dancers to 1P2P/Box 1-4 FRA's exclusively. The difference is in the "engineering!" Snapshot sight is based on the capability of the caller to recognize in an instant (fraction of a second) the FRA to which the dancers are coming and to have memorized or to see visually a move or a series of moves that will take them to a proper allemande left, right and left grand, or simply squared up at home.

How does a caller develop this ability? First, he must be able to recognize the new, or different, FRA. The second step is to treat the newly acquired FRA just like he treats the 1P2P, i.e., engineer the dancers into that FRA and then use a memorized or visualized getout. The third step is to acquire this type of capability with several FRA's so whenever any one of the FRA's that he recognizes appears, he has a getout in his repertoire and he can simply apply it if he has a desire or requirement to get out at that instant. Let's look at each setup in turn.

To acquire an FRA other than 1P2P or Box 1-4 is conceptually an easy and straightforward task. You simply note the relative dancer position unique to that FRA and, by repetition, memorize those positions and then associate them with some other fact. This is standard memory training theory and is known to work very well. In the case of next-to-last FRA's, as we call them, the memory hook that is commonly used for association is some particular getout that works from that FRA. Furthermore, it is probably the simplest getout that works from that FRA. The other common memory hook is the FRA symbol. However, symbols other than 1P2P and Box 1-4 are not in very extensive use, as yet. Now, although the concept is simple, the practice can be simple or difficult, depending on the approach one takes for identifying the relative dancer positions.

The most apparent feature that is available for the caller to recognize is the formation. We shall confine the discussion of Snapshot Sight in this chapter to just the line and eight chain thru (box) formations. For all sight callers, the ability to recognize these two formations is mandatory. Hence, we will not dwell on this aspect other than to observe that, of course, in these two formations the caller must be able to recognize and establish, if necessary, the *regular* boy-girl arrangements (i.e., normal couples with boys on left).

The next thing a caller must know in order to identify a unique FRA is either R (rotation) or A (affiliation). We prefer to deal with affiliation next. In our experience we have found that the easiest relationship to recognize is a proper partner pairing and the *lack of* proper partner pairing. In a 1P2P line, for example, all men are paired with original partners. We also know that if all previous commands have been symmetric and two men have original partners and two do not, then the two who *do not* must each have their original opposites! It is our opinion that after "all with partners," the next most easily recognized affiliation is that of facing lines, in which two men have partners and two do not. And the way in which we vocalize that to ourselves is just that way, i.e., two with, two without partners. It is our view that the simple technique of noting a negative association (such as not-partner) as opposed to trying for a positive recognition (such as

with-opposite) is extremely effective. Thus, after formation recognition, the process of noting the dancer partner pairing condition is the next thing that should be learned. The technique is, of course, expandable to affiliation with other than original partners, and although the principle is the same, the implementation is much more difficult. Since use of not-partner affiliation will be adequate for purposes of illustration, we shall not use any other here although others are certainly valid. We will observe, however, that in establishing affiliation for any desired FRA, the actual articulation is very important. The use of the not-partner concept is an example.

This month Bill Davis contributes what may be the final chapter on calling "methods" destined for the Callers' Textbook. We have been aware of a number of different calling theories and, under the assumption that they would prove to be informative to you, the readers, have included them in this series. Our sincere thanks to Bill and the others whose efforts we have included. As we are working on the final sections of the textbook, we are discovering that many of the "systems" described in the various chapters have overlapping points and similarities. These may be grouped in the final Text.

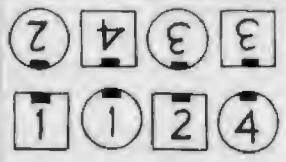
The next and final aspect that must be recognized is rotation, or sequence. The best way we have devised is to ascertain the relative positions of a key dancer and his (her) corner. To illustrate, we will use the facing line formation in which two have partners and two do not have partners. A little analysis, and perhaps pushing the checkers around, will reveal that there are four essentially different rotations for this formation and partner pairing. They are (1) left ends paired, boys in sequence; (2) left ends paired, boys out of sequence; (3) right ends paired, boys in sequence; and (4) right ends paired, boys out of sequence. The above description is, of course, a valid way for recognizing the FRA. It is, indeed, used by many callers. It requires that the caller track two adjacent men and be able to instantly recognize whether they are in sequence or out of sequence.

Another way that is completely equivalent, and we feel is a little simpler, is to use a key dancer and note the location of his corner. One way to do this is to note in the above four cases whether or not the key dancer's corner is across from him. Thus, the above FRA's would be articulated as: (1) left ends paired, no corner; (2) left ends paired, facing corner; (3) right ends paired, no corner; (4) right ends paired, facing corner. Remember that implicit in the statement "right ends paired" as used in this context is the requirement that left ends be unpaired and vice versa. The point of this illustration is that we have found that, for most callers, the above type articulation is the most conducive to rapid recognition. Some may even use it as the memory hook for getout association.

To illustrate the procedures that we recommend for learning snapshot sight we will use the above four facing lines as a next-to-last FRA. We suggest that for each one a flash card be made up. On the card we put four separate pieces of information. First, we show a line picture of the formation with the relative position of the key man (either a head or side is possible); second, we write out the verbal articulation of the FRA; third, we show the simplest getout that we have developed for that situation; and finally, we

show a symbol for the particular FRA. The examples in Figure 1 illustrate the concept.

FIGURE 1



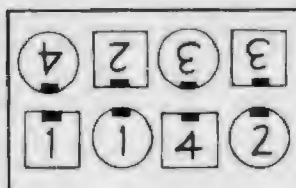
FRA Symbols
1p2o (Litman)
L3p (Davis)
EPL (Peters)

RECOGNITION CRITERIA

Left ends paired
No (facing) corner

GET OUT

Fan the Top
8 Circulate
Trade the Wave
Allemande



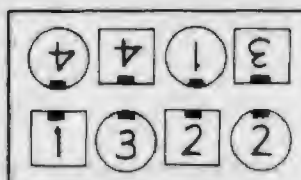
FRA Symbols
1p4o (Litman)
L4p (Davis)
EPL-os (Peters)

RECOGNITION CRITERIA

Left ends paired
Facing corner

GET OUT

Fan the Top
Single Hinge
Follow Your Neighbor
Allemande



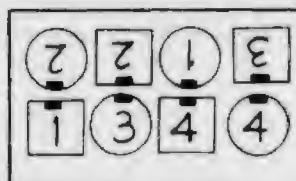
FRA Symbols
1o2p (Litman)
L3o (Davis)
EOL (Peters)

RECOGNITION CRITERIA

Right ends paired
Facing corner

GET OUT

Pass the Ocean
Recycle
Allemande



FRA Symbols
1o4p (Litman)
L4o (Davis)
EOL-os (Peters)

RECOGNITION CRITERIA

Right ends paired
No (facing) corner

GET OUT

Pass the Ocean
Recycle
Square Thru 3/4
Trade By,
Allemande

An important point in the above examples is that it makes no difference whether the key man is a head or a side insofar as the statements about pairing and sequence are concerned. That is to say, for case 1 (left ends paired, no corner) it makes no difference whether the key man is a head or side or whether he is the one that is paired or the one that is not paired. In either case the above statement (recognition criteria) applies and the getout works! The significance of this is that, whereas other true statements can be made about the particular FRA, it is important for fast recognition and association to come up with a statement that applies irrespective of where the pivot man is and with whom he is paired. It is also important that the statement about sequence (location or corner) not be dependent on either of the above. You will note that the statements in the illustration fulfill all those requirements.

We previously referred to memory hooks for our snapshot sight exploitation. We now see that there are potentially three kinds of hooks that could be used. First, one could use the FRA symbol. In the case of the 1P2P line, we would venture to state that the symbol is the most often used memory hook. Second, we could use the verbal articulation, e.g. right ends paired, facing corner. Third, we could use a simple getout, e.g. pass the ocean, recycle, allemande left. In actual practice, a caller may use all three, depending on his inclination or the way in which he acquired the particular getout or FRA. He might even use one method to recognize it for his own on-the-mike purposes and another method in communication with other callers. The aware sight caller will be familiar with all three and will understand their connection and interrelation. In the above, note that the articulation "left ends paired, boys out of sequence" is not a fourth piece of information but simply another way of saying "left ends paired, facing corner."

The principles that have been developed can be applied to any of the 16 different line FRA's. Of course, the process becomes more difficult for the 10 line FRA's in which no one is paired with their original corner. However,

the principle is the same and one can develop the skill with practice.

The same principles also apply to other formations. Perhaps the next most widely used is the eight chain thru formation. Again, the easiest eight chain thru FRA's to identify are those in which some are paired with original partners. As with lines, there are six different eight chain thru FRA's in which at least two couples are paired with original partners. Examples of typical articulations are: outsides (only) paired, (all) facing corner (Box 1-4); all paired, outside man facing corner; insides paired, no (facing) corner, etc. As with facing lines, a getout can be associated with each of these as well as an FRA symbol. Any one of them can be used for a memory hook.

The same concepts can also be extended to still other formations. These would include the two-faced line, the promenade, and single file columns. In principle, the concepts could be extended to any formation. From a practical standpoint there is not much motivation to do so because the transitions into the above formations are well known and, typically, there is no compelling requirement to achieve an instant getout from some arbitrary formation or FRA.

In summary, note that by using only the four affiliation/sequence recognizers – partner, not-partner, corner, not-corner – we can identify six of the 16 possible FRA's in facing lines and in the eight chain thru. This means that with this capability we can recognize 12 of the 32 most common FRA's in today's square dancing. This is nearly 40%.

With the simple addition of the command, star thru (or equivalent), six of the unidentified lines (i.e. those where partners are facing) can be transformed into one of the six recognizable eight chain thru's. Likewise, six of the unidentified eight chain thru's (those with facing partners) can be converted into one of the six recognizable lines. This adds 12 FRA's that can be considered readily available for easy snapshot sight, bringing the total to 24 out of 32, or 75%! This, then, makes the capability both very useable and also attainable. The key, in our view, is recognizing that in resolution by sight calling it is important to ask the right questions of ourselves in terms of FRA recognition criteria and, specifically, to recognize the utility of the *not-partner* concept and exploit it to its fullest.

To acquire a working capability to do snapshot sight calling, we recommend that one make up cards (as illustrated) and then concentrate on one of them until it becomes very familiar. Do this by engineering the necessary FRA and then using a particular getout until the getout and the recognition of the FRA are both automatic and coupled with each other. If only one per month were learned, in the course of a year the 12 most common lines and eight chain thru's would have become a part of your repertoire. With all of these at one's command, snapshot sight is a practical reality. Three extensions could then be considered. The first is to acquire other getouts for the same FRA and put them in the same pigeon hole. The second (more difficult) is to achieve the ability to recognize all 16 of the line and all 16 of the eight chain thru FRA's. The third is to extend the technique to other formations. For most callers, the first extension will suffice and they will find much satisfaction in the use of snapshot sight.





Style Lab

DIAMOND CIRCULATE and FLIP THE DIAMOND

THIS MONTH, as we begin to look closely at the PLUS I and PLUS II movements as established by CALLERLAB, we become aware of certain formations that have gained popularity in just the past few years. One of these is the diamond.

To achieve a simple diamond formation, let's start with a two-faced line of four dancers (1). Here we have the center two ladies turn one-quarter (2) and a diamond has been formed (3). The men, in this example, form the "points" of the diamond, while the ladies, who are a bit closer to each other, form the "centers."

A Diamond Circulate is accomplished when each dancer in the formation moves forward (4) to assume the position and facing direction of the dancer ahead in the diamond (5). This is one of the PLUS I movements.






3


4

Another is Flip the Diamond, which starts from this same diamond formation. The men, who now form the diamond "centers" in this example (5), start a standard Diamond Circulate. At the same time the diamond "points," the ladies, start to fold or "flip" (6) into the center of an alternately facing line of four (7) or, if directed, into an ocean wave (8).

There are no particular precautions or styling notes to this pair of movements. It should become obvious, when the diamonds are formed, just which of the dancers are the "points" and which are the "centers." Quite frequently two diamonds will be operating simultaneously within the square but an experienced dancer will have little trouble staying within his own bailiwick.

As in the case of most well-constructed basics, a change of formation will not hamper the execution of a standard movement such as a circulate. For instance, a dancer who can do a box circulate can almost be directed "cold" through a diamond circulate. Perhaps a couple of words of caution by the caller (i.e. "within your diamond – circulate") may be all the instruction that the dancer needs.

One final word. As we move into the PLUS movements for the current pictorial Style Lab series, just remember that they are intended for those who have passed through the three plateaus that make up Mainstream. For those of you who are new arrivals on the square dance scene, this may mean a good year or two of dancing at the Mainstream level, so hang on to your copies of the magazine. They'll come in handy later on.


7


8

28th "Left Allemande in Dairyland"

National Square Dance Convention

MILWAUKEE, WISCONSIN • JUNE 28, 29, 30, 1979

Mec'ca (mek'a) n. 1. a place that many people visit. . . 2. a place that a person longs to visit. . . 3. the goal of one's desires or ambitions (from World Book Dictionary)

MEC'CA (mek'a) n. 1. all of the above. . . 2. Milwaukee's Exposition and Convention Center, site of the 28th National Square Dance Convention on June 28, 29, 30, 1979. . . 3. a completely air-conditioned complex covering four city blocks with three structures – the Convention Center, the Arena, and the Auditorium, connected by a window-lined astrowalk ramp. . . 4. located in the heart of downtown Milwaukee, Wisconsin, and surrounded by many outstanding eating establishments. . . 5. 11,700 off-street and underground parking spaces available for cars within a four-block area of MECCA.

AS THE DEFINITION indicates, the facilities for the 28th National Square Dance Convention are among the best that any National Convention has ever had available. MECCA provides 100% air-conditioned space virtually under one roof.

There are twelve halls for dancing with more than 174,000 square feet of space. Two dining areas, as well as concession stands throughout the complex, will provide ample on-grounds eating. The Milwaukee Restaurant Association will cooperate in informing the many and varied eateries as to the dining habits of square dancers, so the restauranteurs will know what to expect.

Dancing is the magnet that draws the folks to a national convention. There will be ample at the 28th. All forms of square dancing including Extended Basics, Mainstream (standard position dancing), Mainstream (all position dancing), Mainstream Plus I, Mainstream Plus II, Advanced (levels one and two), Challenge (levels one, two, and three), as well as youth and solo dancing are planned.

There will be two round dance halls with round dance showcases, workshops and reteaches programmed. Contra dancers will have two halls, including time for the accomplished contra dancer. Heritage dancing and clogging workshops are also on the daily docket.

MECCA has room for 1065 squares in the 117 hours of dance time programming each day – not to mention the afterparties.

The education program sets the National Convention apart from any other festival. MECCA has ample room for the Education Committee's 35 events. Prime space has been set aside for the many exhibitors to display their wares for the benefit of the Convention's participants.

Many Benefits

Of course, the primary purpose in attending a national convention is the dancing, the meeting of old and new friends. But it also provides an opportunity to enjoy a vacation in an area that offers new vistas, new experiences in activities other than square dancing.

If you're planning to attend the National next June consider the possibility of taking extra time to spend in the state of Wisconsin. It is a lovely state, dotted with many beautiful lakes and has a number of state forests and parks. If you like fishing, canoeing, camping, golfing, or visiting historical museums, you'll find them all in Wisconsin. It's never too early to plan next year's vacation.

Register now. Set your plans in motion to "Left Allemande in Dairyland" on June 28, 29, 30, 1979, at the marvelous MECCA Civic Center.

For registration blanks and further information write:

Publicity Chairman
Box 1032
Janesville, Wisconsin 53545

ROUND THE WORLD of SQUARE DANCING

Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

New Zealand

Cathedral Squares of Christchurch is well into its "dancing season" with activities four nights each week. The current class for beginners is coming along fine. One night each week dancing is conducted at the Mainstream level. On another night the Mainstream Plus I and II level is featured. Saturday night dancing is alternated between relaxed square dancing and an evening of round dancing with Art and Blanche Shepherd. It's a happy club with plenty of activities and social events to keep the members from going stale.

Spain and Taiwan

The Chinese New Year is celebrated in Taiwan after the Western New Year. This year a new twist developed. Captain Patrick Demerath, caller for the Zaragoza Promenaders at the Zaragoza Air Base in Spain, traveled through the United States to Taiwan for the purpose of calling the 1st Annual Chinese Lunar New Year Festival. Pat initiated square dancing for the Chinese in 1974 and since then the Ding How Club has grown to include about 100 members. Friendship banners were exchanged by the two clubs. Pat feels that many overseas clubs feel isolated and somewhat out of the square dance world and he urges that American and Canadian clubs "adopt" a foreign club and establish communications with them. Encouragement from a club in North America will go a long way to provide a morale booster as well as to establish potential lifetime friendships. The real winners will be all the people involved.

Germany

The special dance called "Hummel Dance 78," which took place last May, turned into a grand event. The Stintfang Square Dancers Hamburg celebrated the club's 15th anniversary and the 10th Hummel Dance at the same time. 400 dancers took part, from Germany as well as abroad. Some even came from Texas and Florida especially for this dance. Square dancers had three days to celebrate this festival. For all particpants there was free coffee and cake in the afternoons and an afterparty was held in the club rooms with a cold buffet and live music. All agreed that this was the best Hummel Dance ever and promised to return to Hamburg in 1979.

Italy

MASDA, The Mediterranean Area Square Dancers Association, is sponsoring the 3rd semi-annual International Autumn Squares Jamboree October 20, 21 and 22. The affair is being hosted by the Po Valley Twirlers of Vicenza and will be held at the Motel Agip.

Costa Rica

Alma Mohs, the new club president for the Coffee Pickers, is looking forward to a fun-

Members of the Zaragoza Promenaders and Ding How Square Dance Clubs Exchanged friendship banners during their get-together in Taiwan.





filled year when the club resumes dancing in September after being dark for two months. Last February the group had the pleasure of hosting three squares of visitors from the Los Cuadrados of San Clemente, California. In May former club caller for the Canal Kickers of the Canal Zone, Steve and May Turney, paid a visit to the Coffee Pickers enroute to the United States. Square dancers are invited to drop by the Bi-National Center in San Jose any Tuesday evening to join in the dancing and pick up a guest badge. The club is dancing the Mainstream and Extended Program. – *Pete Rader*

Pennsylvania

"Purr-fectly Great in '78," the 17th Delaware Valley Square and Round Dance Convention, is scheduled to be held at the Sheraton Hotel in Philadelphia September 14, 15 and 16. A complete convention program is planned. Callers for the affair include Lee Kopman, Ron Libby, Chuck Stinchcomb, Carl Hanks, Tim Scholl, Max Forsyth, Red Bates, Jim Lee, Jerry Schatzer and Jimmy Davis. The Easterdays, Lovelaces and Wylies will be on hand for the pleasure of the round dancers.

Tennessee

This past spring was a memorable one for the Piney Promenaders of Piney Flats. Not only did the group graduate a class of 45 adults, but they also graduated a class of 52 children, ages six to 12. It was quite an accomplishment, considering that the club also celebrated its first anniversary at the same time. The children have made several guest appearances throughout the area, dancing for PTA groups, civic groups and for their largest audience at the Dixie Roundup Festival in Gatlinburg.



Florida

Lehigh may soon be the square dance capital of Florida as the Lehigh Auditorium became the hub of a full season of square dance activities beginning in June. Unique to the area are the week-long dance sessions planned for the fall, winter and spring sessions in this community 13 miles east of Fort Myers. Square dancers in their traditional, colorful outfits will be sashaying to such nationally known callers as Al Brundage, Bill Volner, Lee Kopman, Art Springer, Sam Mitchell, Ron Schneider, Vern Johnson and Gordon Blaum. Charlie and Madeline Lovelace with Bill Easterday will hold a week-long round dance session. To participate in any of the packages it is not necessary to belong to an organized square dance club. Beginners will be welcome the first part of each week except when an advanced square dance caller is scheduled. Anyone interested is invited to call (813) 369-2131 for further information.

The Florida Association of the National Square Dance Campers will hold its 4th Annual Camp-O-Ree November 3, 4, and 5, at the Central Park Campgrounds, Haines City. All



(Left) Piney Promenaders of Tennessee are proud of this group of recently graduated young square dancers. (Above) A western square dance kicked off the Country Music and Crafts Festival in Nashville last June.

square dancing campers coming to Florida for the winter are invited to attend. For further information contact Red & Sue Eckels, 6452 Park Blvd., Pinellas Park 33565. Phone (813) 544-1244.



Dancers in the Greenville area are proud of their square dance building, Landmark Hall.

South Carolina

Last year a landmark was reached for square dancers in Greenville when a ribbon cutting ceremony opened "Landmark Hall," a new square dance building. This had been the dream of many square dancers in the Piedmont area and the realization of that dream was brought about largely through the efforts of one dedicated couple—the proud owners of Landmark Hall, Jim and Helen Yost. Jim, Helen, and a number of square dancers put many hours of work into clearing the land and finishing the interior of the building. The building, constructed of steel, provides a dance area of 4,500 square feet with another 1,500 square feet for a western wear shop. It is used for dances, lessons and workshops every day except Sunday and square dancers in the area are justifiably proud of Landmark Hall.

Indiana

The 13th Annual Fall Workshop, sponsored by the Round Dance Council of Indiana, Inc., will be held October 8th at the Egyptian Ballroom, Murat Temple in Indianapolis. Frank and Phyl Lehnert will conduct the program of afternoon impromptu dancing and workshops and an evening dance.

Missouri

The 20th Annual Square Dance Festival sponsored by the Western Missouri Callers Workshop Association will be held at the Student Union, Central Missouri State University in Warrensburg, on September 1st, 2nd and 3rd. There will be three levels of square dancing, as well as round dancing. Workshops, a style show and afterparties are scheduled. Lodging and camping are available. Contact Stew Ridenour, 8923 E. 57th Street, Raytown 64133.

Silver Dollar City's 5th Annual Square Dance Weekend will be held September 9th and 10th. Feature caller will be Cal Golden. A special evening dance will be held Saturday on the City Square in addition to dancing during the day. Write Square Dance Weekend, Silver Dollar City, Marvel Cave Park 65616.

New Jersey

The Merri Eights of New Brunswick observed the club's 20th anniversary in May. Attending the Anniversary Dance was the club's first caller, Beulah Samec. Prior to the anniversary, a class of 45 new members was graduated.



(Left to right) Third, second and first place poster winners in the NNJSDA contest.

The Northern New Jersey Square Dancers Association has conducted a poster contest in conjunction with National Square Dance Week for the past seven years. The winning entry is always reproduced, with copies distributed free to all member clubs to help in recruiting members for beginner classes. This year's field of 12 entries was excellent. All were displayed at the NNJSDA's exhibit at the 27th National Square Dance Convention's Showcase of Ideas.

The LUST (Let Us Speak Together) leadership seminar (or mini-LEGACY) of the North-

(Please turn to page 93)

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WORKSHOP

FOR LEADERS IN SQUARE AND ROUND DANCING

September, 1978

MIXING CLASS AND CLUB

By Dick Leger, Bristol, Rhode Island

IT IS OFTEN SAID that you can't please everyone, but you can try! Such is continually the case of the callers who call an all-level dance, which I relate to mixing the club and class dancers together for an evening of fun. In so doing, the caller's attitude, ability, knowledge and enthusiasm play an important part in the overall program. No less important is the choice of music to enhance the effect he or she is trying to achieve! In choreography, I lean to things that will be different to all present and to get them to listen. Above all I try to get them on the music so they can win and start to feel the execution of dancing with their feet, letting their minds and hands become the guides. *How* they are doing *what* they are doing should hit a happy balance. I start very easy to get them to trust me. Examples:

VARIATIONS OF THE TEXAS STAR

Ladies center and back to the bar
Men center with a right hand star
Back by the left, pick up partner
Star promenade, etc.
Inside out, outside in with a turn and a half
Then the inside out outside in again, etc.

At this point they are getting used to my voice, and to me also. Then I start using a little variety, such as:

Spread that star out wide
(Holding your partner's nearest hand)
California twirl, put the girls inside
California twirl again
And put the boys back inside
All the girls backtrack, twice around
Second time around you can do sa do partner
Swing corner, etc.

The next time around I might spread the star with the girls inside. If you use your imagination at this point, I'm sure you can think of all sorts of possibilities to fit in with this setup. For instance:

Heads promenade half
Lead to the right and circle to a line
Pass thru and all turn left single file
Men move up on the inside
Star promenade

Heads square thru four hands
Make a right hand star with the outside
Heads star left in the center
Pick up the corner with an arm around
Back out and all circle left
Now the girls to the center and back to the bar
Men to the center, right hand star
Back by the left and away you go again

I don't advocate doing this all night as a little goes a long way, but here's another idea:

Heads square thru four
Right hand star the outside two
Heads star left, pick up corner
Back out and circle left
Men square thru four
Touch a quarter, girls star left
Men turn around, girls pick up that guy, etc.

To keep going with stars and unusual formations:

Heads square thru four
Right hand star with the outsides
Heads star left in center
Pick up your corner
Inside out, outside in, then listen carefully
Head men only roll back one

Star promenade three and one
Side ladies roll back one to the end of the line
(You now have a two-faced line of eight)
Bend the big line

At this point they can do an allemande left, or they are in an ends turn in formation, so why not carry on with:

All pass thru and join hands
Ends turn in and square thru three
Allemande left
or
Box the gnat, right and left thru the other way back
Whirl away a half sashay
or
All pass thru and fold the ends
Circle full around, dive thru, star thru
Cross trail to a left allemande, etc.

You can think of many more, I'm sure. Here's another one that works well:

Three and four right and left thru
Number one down the center
Split three and line up four
Forward and back, line turn individually
To the right and promenade one quarter
Behind new couple four (six looking at two)
Forward six and fall back eight
(New couple four joins with two)
Forward eight and fall back six
(Drops them off again)
Number two do something for the group of six (optional)
Number two split the new couple four
Line up four
Forward and back, center two in each line
California twirl
Men star left (all together)
Girls star right
Men pick up your partner

If you have a real dancing group, at this point before the men pick up the girls, you might want to execute changing of the stars, ladies always crossing first, and then changing back again. Here are more ideas to keep them listening:

Head gents take two girls
Go forward and back
Lonesome men do sa do
Lines of three pass thru and turn alone
Side men take two girls forward and back
Lonesome men do sa do
Lines of three pass thru and turn alone
Allemande left and weave the ring
Do sa do at home
Head men take the corner only
Forward and back
Lonesome people do sa do (optional)
Head men and the corner pass thru, turn alone
Right and left thru the other way back
All circle left, girls pass thru
Go around one man and into the middle
Two ladies chain across
Men courtesy turn them to a line of four
Go forward and back
All square thru three hands
Promenade a new girl

I like to do this one four times through as people seem to enjoy it. Here are some ideas for the "as couples" concept to have fun with:

Heads promenade half, star thru
Pass thru and do sa do once and a half
(Equals a pass thru) Partner trade or
(California twirl) do sa do just once this time
Then as couples do sa do once and a half
Those who can square thru three hands
The others partner trade
Everyone left allemande

If nothing else, this sure stops the waist swing do sa do!

Heads lead to the right and circle to a line
All do sa do your opposite to an ocean wave
Swing thru and the boys run
Wheel and deal
As couples do sa do
As couples swing thru
Center couples run around the outsides
Do a big wheel and deal

The possibilities from here are enormous. You can call a big veer to the left, a big trade, a big bend the line, etc. Once again, a little of this goes a long way and shouldn't be overdone. Here's another idea if you're not averse to using something different:

Head gents face your corner and star thru
Same four right and left thru
The other four pass thru

SPECIAL WORKSHOP EDITORS
Jack Lasry Workshop Editor
Joy Cramlet Round Dances
Ken Kernen Ammunition

Around one into the middle and star thru
Same girl California twirl
Same pair lead to the right
Circle four to a diagonal line
Go forward and back
With the girl in front of you do sa do
With the girl on your right
Grand right and left

Another idea that flows well:

Four ladies chain
Head ladies chain back
Heads promenade three quarters
Sides star thru
Then pass thru around one to a line
All go forward and back
All star thru
Double pass thru and cloverleaf
Centers square thru three quarters
Allemande left

About the third tip in an evening you might want to use a mixer. Try this:

Everyone promenade four in line
(Going clockwise, line behind line)

From here you treat everyone as if you are calling to one big square without heads or sides, of course. You can use many basics that you would use in a plain square. For instance:

Bend the line, forward and back
Right and left thru
Same ladies chain
Same ladies do sa do
Men do sa do
As couples do sa do, etc.

When you're ready to move them on, star thru, pass thru, swing the girl you crash into, make a line and promenade again, or any number of combinations such as square thru four, swing the new two, boys run, couples trade, etc. I find this is an excellent way to gauge my crowd and what I have to work with on any night. I usually run this mixer for about ten to fourteen minutes, then get them into squares again. At this point I'll give them a good break, asking them to come back to this same mixed up square for the next tip.

Last but not least, I find that a good "fool proof" contra always seems to go over very well. This I always do right after intermission,

Dick Leger from Rhode Island, who contributed this information, is one of our busiest veteran callers. A member of the Hall of Fame and CALLERLAB, he annually conducts callers' classes and adds greatly to the leadership in his area.

or about two-thirds of the way through a program. Lately the people seem to want two contras, one after the other. It is my goal to keep the timing throughout the dance as uniform as possible. This is very important if you want the dancers to feel the phrasing in the music. As mentioned earlier, one thing depends on the other. For instance, as in anything that requires proper execution, you can't clip time on dancers and then expect them to dance a grand square in 32 beats! The same thing applies to a contra, you can't clip time and then expect dancers to enjoy the contra.

SINGING CALL

RHYTHM OF THE ROAD

By Ken Bower, Hemet, California and
Gary Shoemake, Carrollton, Texas

Record: Chaparral #3501, Flip Instrumental with Ken and Gary

OPENER, MIDDLE BREAK, ENDING
Circle there's a rhythm of the road that
You can feel you can feel
Like the feeling of quicksilver
In your heel in your heel
Allemande your corner do sa do your own
Men star by the left hand
once around you roam
Turn your partner by the right
That corner allemande swing your own
And promenade that land and
What would lighten our load I don't know
It's the everlasting rhythm of the road
FIGURE:
Four ladies chain and go three quarters round
Head two couples promenade half way around
Lead to the right with a do sa do
Go full around you know swing thru and
Then boys run right around you go
Tag the line go all the way thru
Girls turn back and swing left allemande
Then promenade that ring and
What would lighten our load I don't know
It's the everlasting rhythm of the road
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

ROUND DANCES

THE LOVER'S WALTZ – Belco 278
Choreographers: Clarence and Ruby Ritchey
Comment: Not a difficult waltz though it has both left and right face turning waltzes. Music is adequate. Also has a band with cues.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, Point, –; Together to** BUTTERFLY, **Touch, –;**

PART A

1-4 **Waltz Away, 2, 3; Waltz Together, 2, 3; Side, Draw, Close; Side, Draw, Close;**
5-8 **Side, Behind, Side; Manuv, 2, 3 to** CLOSED **M face** RLOD; **(R) Waltz Turn; (R) Waltz Turn end M face** WALL;
9-12 Repeat action meas 1-4 Part A:
13-16 Repeat action meas 5-8 Part A except to end in SEMI-CLOSED facing LOD:

PART B

1-4 **Fwd Waltz; Step, Swing, –; Fwd Waltz; Pickup to** CLOSED **M face** LOD;
5-8 **(L) Waltz Turn; (L) Waltz Turn; Change Sides, 2, 3 M face** COH; **Side, Draw, Point;**
9-12 Traveling RLOD repeat meas 1-4 Part B:
13-16 Repeat action meas 5-8 Part B end BUTTERFLY M face WALL:

SEQUENCE: Dance goes thru twice then Step Apart, Point and Ack.

TILL SOMEBODY LOVES YOU – Belco 278
Choreographers: Bill and Virginia Tracy
Comment: Nice dance routine and excellent music that makes you want to dance. One band has cues.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, –, Point, –; Together to** SEMI-CLOSED, **–, Touch, –;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Side, –, Behind, –; Side, –, Front, –;**
5-8 **Fwd Two-Step; Fwd Two-Step; Cut Bk, 2, 3, 4; Dip Bk, –, Recov, –;**
9-12 (Cross Over to LEFT-OPEN) **Fwd Two-Step; Fwd Two-Step;** (Cross Over to OPEN) **Fwd Two-Step; Fwd Two-Step;**
13-16 **Circle Away Two-Step; Circle Together Two-Step to** SEMI-CLOSED; **Fwd, Close, Bk, –; Bk, Close, Fwd, –;**

PART B

1-4 **Fwd Two-Step; Fwd Two-Step end** CLOSED **M face** WALL; **Side, Close, Fwd, –; Side, Close, Bk, –;**
5-8 **Side, Close, Cross to** SIDECAR, **–; Side, Close, Cross to** BANJO, **–; Banjo Wheel Two-Step; Wheel Two-Step end** BUTTERFLY;
9-12 **Face to Face Two-Step; Bk to Bk Two-Step end** OPEN **face** LOD; **Rock Fwd, –, Recov, –; Bwd Two-Step;**
13-16 **Rock Bk, –, Recov, –; Fwd Two-Step end M face** WALL **in** CLOSED; **Turn Two-Step; Turn Two-Step end facing** LOD **in** SEMI-CLOSED;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

1-4 SEMI-CLOSED **Fwd Two-Step; Fwd Two-Step; (Twirl) Fwd, –, 2, –; Apart, –, Point, –.**

LITTLE BLACK BOOK – Belco 279
Choreographers: Jimmy and Vivian Holeman
Comment: Easy and fun to do routine. The music is real jivy. One band of cues.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, –, Point, –; Together, –, Touch end** SEMI-CLOSED, **–;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Cut, Bk, Cut, Bk; Dip Bk, –, Recov, –;**
5-8 **(Twirl) Side, Behind, Side, Touch: (Rev Twirl) Side, Behind, Side, Touch; Bk Away, 2, 3, Touch; Together, 2, 3, Touch face** LOD **in** SEMI-CLOSED:
9-12 Repeat action meas 1-4 Part A:
13-16 Repeat action meas 5-8 Part A except end in BUTTERFLY M face WALL:

PART B

1-4 **Side, Behind, Side, Touch; Wrap, 2, 3, Touch, Unwrap, 2, 3, Touch; Change Sides, 2, 3, Touch;**
5-8 Repeat action meas 1-4 Part B:
9-12 **Side, Close, Side, Close; Side, –, Step Thru, –; Side, Close, Side, Close; Side, –, Step Thru, –;**
13-16 **Fwd, Close, Bk, –; Bk, Close, Fwd, –; Circle Away, –, 2, –; Together, –, 2, –;**

SEQUENCE: A – B – A – B – A – B thru meas 7. Unwrap Step Apart and Point.

ONE HAS MY NAME – Belco 279
Choreographers: C.O. and Chris Guest
Comment: Enjoyable dance routine to nice music. There is one band with cues.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, –, Point, –; Together to** SEMI-CLOSED,

(Please turn to page 53)

STEP OUT



ON A SPECIAL
SQUARE DANCE ADVENTURE
With Bob and Roberta Van Antwerp
And Bob and Becky Osgood To
HOLLAND/ENGLAND
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STEPPING OUT in HOLLAND, ENGLAND SCOTLAND and IRELAND

The American Square Dance Workshop

August 20 — September 8, 1979

Excitement, adventure and pure fun await you in Europe as you travel to some beautiful areas along with the best traveling companions in the world — square dancers! Join us as we tiptoe through the tulips in Holland and watch Amsterdam glide by from the vantage point of a canal boat. See the many faces of Great Britain from the beefeaters who guard the Tower of London to traditional Cockney singers to perhaps even a glimpse of royalty as we visit Windsor Castle, the summer residence of the Queen. Watch the English countryside pass by from the comfort of a first-class compartment on an English train. Walk the ramparts of York where it is said that ghosts still tread at night. Pick some heather in Scotland and see one of the greatest spectaculars anywhere — the 1979 Edinburgh Tatoo. Kiss the Blarney Stone in Ireland and dine in mediaeval magnificence in Bunratty Castle.

From the time you leave the United States until you return 20 days later, you have the perfect vacation planned in detailed for you. The majority of your meals are included, many in some exciting or exotic places. Sightseeing in each area includes not only those places you have read about and have always wanted to see, but many special treats as well. But this is not a rushed trip. In each city there will be ample time for rest and unscheduled time so that you can see and do what is of greatest interest to you.

All air travel is on scheduled IATA airlines.

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The fun starts the day you sign up. You'll receive additional informaton on your adventure once your application is accepted. Read on. Imagine yourself taking part in each day's adventure. Then, don't delay in making it a reality. Fill out the application form on the last page and send it in today!

1st day — Monday, August 20

Our holiday begins today as square dancers board their flights in Los Angeles and other cities enroute to our meeting in the KLM Lounge in JFK Airport, New York. This evening we fly to the land of tulips and windmills aboard our Royal Dutch Airlines jet. Dinner will be served shortly after takeoff and we'll have breakfast before we touch down in Amsterdam.

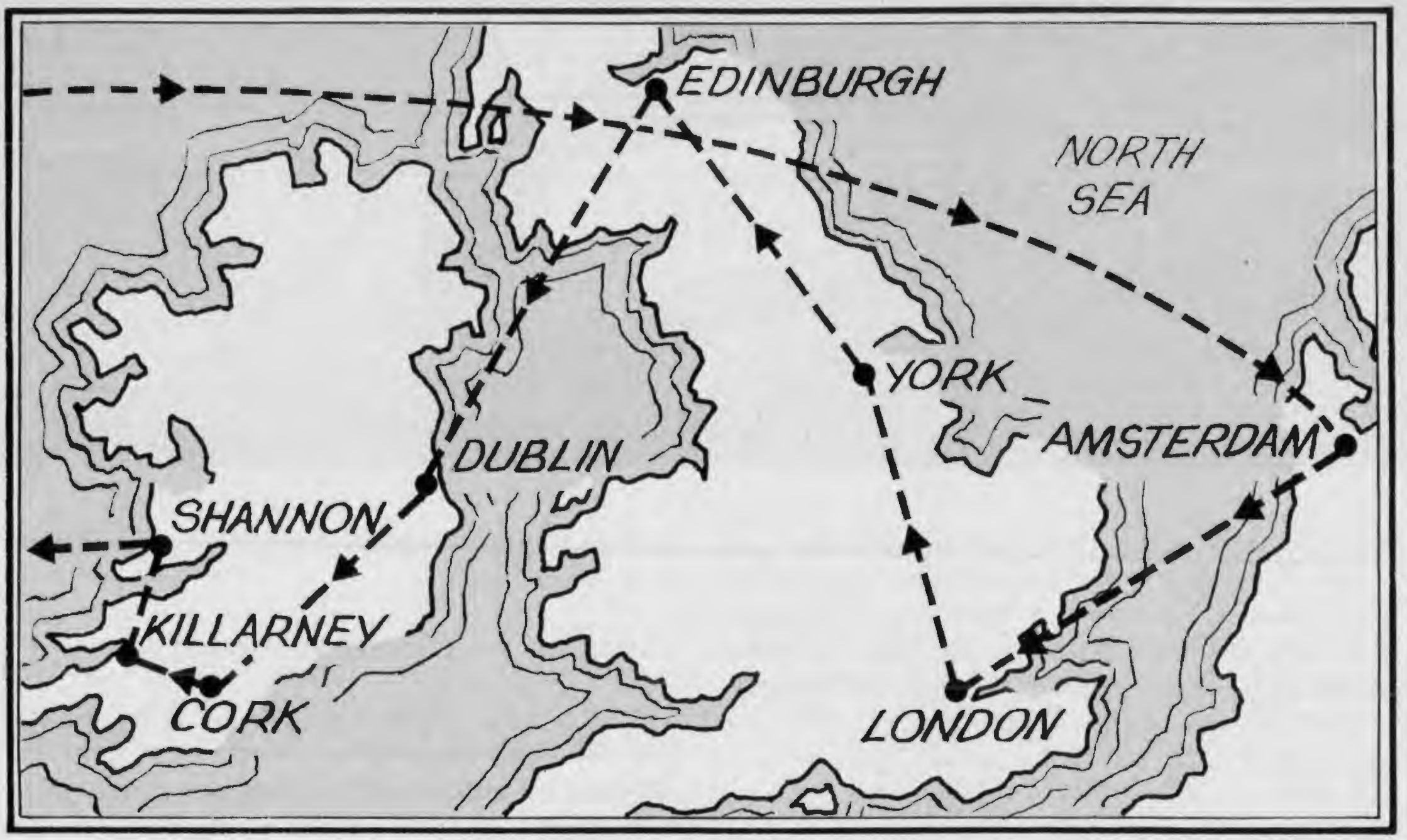
HOLLAND

2nd Day — Tuesday, August 21

This morning, after clearing customs and immigration at Schiphol Airport, we will have our first glimpse of this capital city of the Netherlands. We will pass the Royal Palace on the Dam Square, the Tower of Tears, Rembrandt's House, the Portugese Synagogue and the newer sections of town along the Amstel River. We will visit a diamond cuttery and also the Rijksmuseum, home of the world's largest collection of Rembrandt's paintings. Then to our HOTEL DIE PORT VAN CLEVE in time for lunch, which is included. A free afternoon to rest and adapt to the change of time. After dinner at our hotel, we drive to one of the canals for a candlelight cruise, with wine and cheese served on board the glass-topped launch.

3rd Day — Wednesday, August 22

Breakfast at the hotel and then a morning tour starting with the flower market at Singel where the profusion of color and the rapidity of the bidding is astounding. Then a stop at the Van Gogh Museum and the Anne Frank House and finally a visit to the flea market at Valkenburgenstraat. The rest of the day at leisure. This evening we'll visit one of Amsterdam's famous Indonesian restaurants and enjoy the Indonesian national dish with the Dutch name of Rijstaffel, a meal prepared with much delicacy and care.



4th Day — Thursday, August 23

Breakfast at the hotel. The morning is unscheduled. This afternoon our tour will take us to the Hague, the seat of government and of the International Court of Justice. We will visit both and then drive to Madurodam where we may walk through this complete miniature city built on a scale of 1/25. Finally a stop in the city of Delft to see the manufacturing process of the famous Delft Blue procelain. Dinner is on our own tonight; time to try a restaurant in a picturesque windmill or along one of the canals or perhaps in a tavern. Every nationality in the world is represented here.



5th Day — Friday, August 24

A full day to explore on our own. Kalverstraat, Nieuwendijk and Leidsestraat are pedestrian-only shopping streets. Antique lovers will want to visit the Spiegelstraat area. Or we may just stroll along the canals. Tonight dinner is at our hotel and then we depart for an evening of square dancing with our Dutch friends.

ENGLAND

6th Day — Saturday, August 25

This morning we bid farewell to this land of dikes and fly across the channel to London, the city of bowler hats and one crown. We will see some of the sights we've always heard about — Buckingham Palace, Trafalgar Square, Piccadilly Circus, the Theater District and the main shopping areas along Oxford Street before arriving at our PICCADILLY HOTEL. Time to walk about this charming city this afternoon. This evening we'll have a traditional English dinner, at the Cockney. Be prepared to sing along with the entertainment!

7th Day — Sunday, August 26

A morning at leisure, perhaps to attend church. In the



afternoon our tour of London continues with visits to the Tower of London and, if they're open, a look at the Crown Jewels. Then a visit to Westminster Abbey and also a stop at Christopher Wren's St. Paul's Cathedral. Dinner at our hotel tonight. And then to the theatre for reserved seats at a typical British show.

8th Day — Monday, August 27

Today after breakfast a full day's excursion into the countryside where we'll visit the Queen's summer residence at Windsor Castle. Also a stop at Stokes Poges and at the Tudor-period Hampton Court where Thomas Moore and Cardinal Wolsey staged their epic fight. From Hampton Court we will embark on a mini-cruise of the Thames on our way back to London. Lunch is included today but we're on our own for dinner. There's no end of restaurants or pubs to explore in this city.

9th Day — Tuesday, August 28

Breakfast at the hotel and then a full day to see London on our own. The Underground system here is easy to master and fun to ride. The parks are glorious to walk through. The museums are many and varied. The flea markets or "thieves markets" are intriguing, but hold on to your wallet. Whatever our pleasures, London can satisfy them, or as Dr. Johnson put it, "When a man is tired of London, he is tired of life." Dinner together at our hotel this evening before a square dance with our many British friends.

10th Day — Wednesday, August 29

After breakfast we drive to King's Cross Station to board a train for a trip to Northern England and the city of York, watching the changing scenery from our reserved, first-class compartments. Our train arrives in this mediaeval city next door to our ROYAL STATION HOTEL. Time to wander down the narrow streets of this magnificent timbered city this afternoon. Tonight we travel back in time as we enjoy a Mediaeval Banquet and entertainment at the Black Swann Inn.

11th Day — Thursday, August 30

This morning we will tour this city, seeing the remains from the Roman and Viking periods. We will visit the 500-year old Minster with its magnificent stained-glass windows and marvel at the engineering operation of a few years ago which saved this massive building from collapse. Leisure time this afternoon for shopping, perhaps a cruise on the River Ouse, or a visit to the National Railway Museum or the Castle Folk Museum where we can step back into the nostalgic Victorian and Edwardian eras. Dinner served at our hotel and afterwards we bid goodnight to the fainthearted as we embark on a ghost walk in pursuit of some of the former but elusive characters of York. No responsibility can be taken for the continued sanity of those joining us!

SCOTLAND

12th Day — Friday, August 31

Breakfast at our hotel and then we again board a first-class train for a three-and-a-half hour ride including a picnic lunch. As we leave England behind, we cross the border into the Scottish countryside and then arrive in Edinburgh. Before checking into our CALEDONIAN HOTEL we will tour the city, visiting the Castle and Holyrood Palace. This evening we will drive to ancient Borthwick Castle for dinner and some traditional Scottish entertainment.

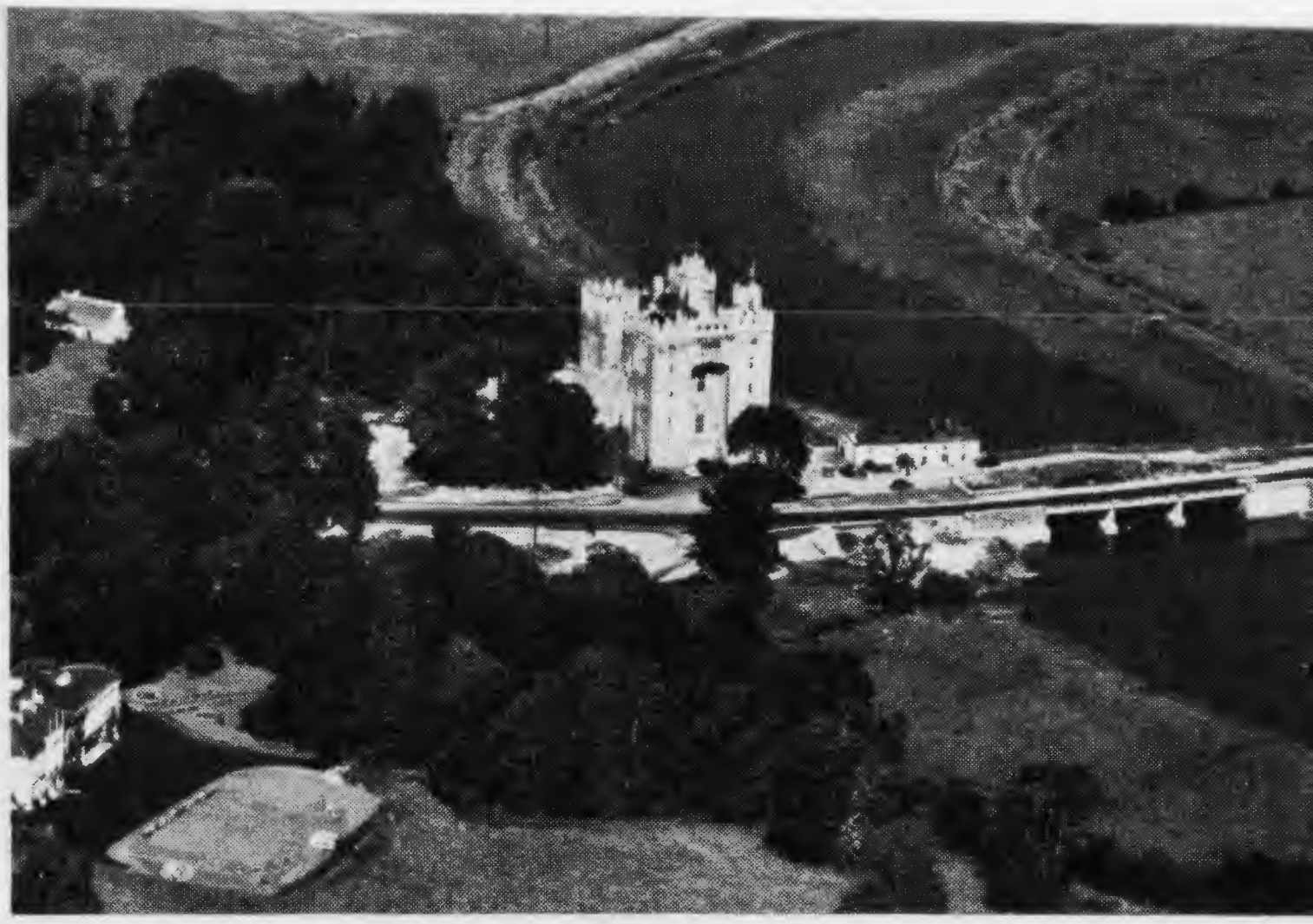
13th Day — Saturday, September 1

A full day at leisure to catch up with ourself, perhaps visit a beauty salon or further explore this city so richly endowed with its wealth of historical background. Tonight dinner at our hotel and then to our reserved seats at The

(left) Tower Bridge reminds us that we are, indeed, in London.

(below) Scotland, in all its splendor, will feature the Military Tatoo.

(right) We end our trip enjoying the castle-filled countryside of Ireland.



1979 Edinburgh Tattoo, a thrilling display of music, dancing, pageantry and colour, all taking place in the Edinburgh Castle Esplanade.

14th Day — Sunday, September 2

This morning we embark on a full day's excursion to the Trossachs as we drive through the towering mountains and along deep, unfathomable lochs to Loch Lomond. We'll also visit Stirling Castle. Lunch is included today. Back to Edinburgh for us to enjoy dinner on our own.



IRELAND

15th Day — Monday, September 3

Following breakfast, we transfer to the airport for a flight to Dublin. Upon arrival we will visit such major points of interest as Trinity College with its Book of Kells, the Bank of Ireland (Old Parliament House), Dublin College and some of the beautiful 18th Century squares. Then to our TARA TOWER HOTEL where we will have dinner.

16th Day — Tuesday, September 4

Today a full day unscheduled. We may shop for Irish linens or tweeds, or drench ourselves in the atmosphere that has given inspiration to many writers and poets. Dinner on our own tonight, but later in the evening we'll visit a local tavern to watch a traditional Irish Ceili, with its music, singing and dancing. If you've a mind, you can buy a tankard or two or try some Irish coffee.

17th Day — Wednesday, September 5

After breakfast we leave Dublin by coach, passing the charming hillside village of Enniskerry. Continue to Glendalough with its ruins of an early Christian settlement in a beautiful and wild tangle of mountains. Through Arklow, a prominent holiday resort on the ocean, to Wexford where we'll stop for lunch, which is included. Continue via Waterford to Dungarven where Reginald's Tower was built in 1000 AD, through the market town of Middleton and then to Cork, where we will have dinner and overnight at the JURYS HOTEL.

18th Day — Thursday, September 6

Following breakfast we continue our drive through Ireland as we visit Blarney Castle, where we'll have an

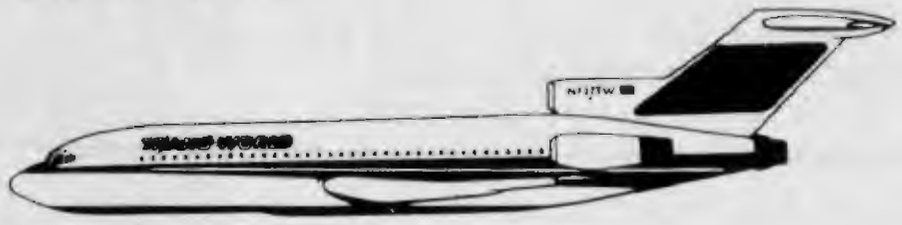
opportunity to kiss the Blarney Stone and increase our eloquence of tongue. Proceed to Killarney, a wonderland of mountains and lakes known the world over for its beauty, and our GREAT SOUTHERN HOTEL. In the afternoon sightsee the area in the traditional manner by horse-drawn jaunting carts. Dinner at our hotel this evening.

19th Day — Friday, September 7

This morning we board our coaches again for a drive along the West Coast visiting the neo-Gothic Adare Manor. Then to Newmarket-on-Fergus and the CLARE INN for overnight. Lunch is included today. This afternoon we'll visit Craggaunowen, a beautifully restored 16th Century Castle which also includes a Bronze Age village built by modern-day archeologists in accordance with the knowledge available about that period. Tonight, a fitting banquet to bid farewell to our holiday, as we dine in 15th Century Bunratty Castle, amid its splendor and gusty entertainment.

20th Day — Saturday, September 8

Our adventure ends today as we transfer to the International Airport in Shannon and board our Irish Aer Lingus flight back to New York filled with a wealth of memories to cherish forever.



CONDITIONS AND SPECIFICATIONS

TRANSPORTATION: Air travel by jet economy class based on the 14-21 day GIT fare. Services of KLM, Aer Lingus, or any IATA and ATC carriers, plus local carriers may be used. Jet tourist class add-on fare (where available) for domestic USA flights. Surface by motorcoach, motorlaunch and first-class rail service. Air fares are based on Group Inclusive Tour fares which require that a minimum of 15 passengers travel together from New York and throughout the air itinerary. Should the GIT fares not be applicable, individual air fares will apply at additional costs. According to airline regulations, a 25% cancellation fee is levied on air fares if cancellation occurs within 3 weeks of departure.

ACCOMMODATIONS: In specially selected hotels as specified, or similar, based on two persons sharing a twin-bedded room with private bath and/or shower.

MEALS: Breakfast included throughout. Lunches and dinners where indicated on the itinerary are included.

SIGHTSEEING: Conveyance of passenger and baggage (one average-sized suitcase per peson) between terminals, airports, stations, piers, restaurants, special events and hotels, is included as well as the assistance of an English-speaking representative. Transfers will be made by motorcoach.

BAGGAGE: One average-sized suitcase per person. Hand luggage and small personal articles are owner's responsibility and are included in the above weight. Additional information on luggage-size allowance will be sent after booking. A flight bag will be sent to participants.

TIPS AND TAXES: Hotel service charges, state and local taxes and tips to hotel personnel, baggage porters and local couriers, guides and drivers are included. Airport taxes are included.

NOT INCLUDED: Passports, visas and health documents, personal and baggage insurance, excess baggage, items of a personal nature such as laundry, telegram or telephone expenses, beverages not included on menus, liquors, mineral waters, lunches and dinners except where noted.

RATES: The tour and air costs are based on tariffs and current airline rates and exchange rates of foreign currencies in relation to the United States dollar as of June 1, 1978 and are subject to change in case of decreases, or increases, due to fluctuation in Exchange Rates, changes in airline rates, or due to other cause, when final payment is made.

REFUNDS: Claims for refunds must be made within sixty days of termination of tour, accompanied by a statement from the tour escort, or representative, detailing the services not taken. Refunds cannot be made for unused transportation, involving party tickets, or chartered motor coaches, or for sightseeing trips or meals not taken. Refund claims for unused hotel accommodations are subject to at least 48 hours notice of cancellation being given to the hotel through the tour escort or agent, such refunds being entirely at the discretion of the hotel management concerned. Refunds are based on the actual cost of the relevant services and not on a per diem basis.

CANCELLATIONS: In the event of cancellation complete refunds will be made until June 20, 1979. After that date a cancellation charge will be incurred equivalent to charges assessed by suppliers and for cables and long-distance phone calls. When cancellations are made after departure the tour escort, agents, or representatives should be notified immediately in order that cancellation charges be kept at a minimum. All cancellations must be in writing. A badge charge of $4.00 per person will be made to those having to cancel the tour.

CHANGES IN ITINERARY: The American Square Dance Workshop, Convention Coordinators, Inc. and AYP International reserve the right to make substitutions or changes in the itinerary should it become necessary. However any deviations from the planned itinerary will be of an equal or better value than those stated.

LUGGAGE AND REFRESHMENTS ON JOURNEY: We take no responsibility for luggage or personal belongings. Every attention will be given by our agents and representatives but baggage insurance is recommended. Expenses for refreshments and meals enroute will be borne by you unless specified in the itinerary. Meals on the jet aircraft are included as part of your air ticket.

WHO MAY PARTICIPATE: This tour is designed for square dance couples. Consideration will be extended to requests made by single square dancers who would like to apply, should space permit. (A single room with private bath will be at a supplementary cost.)

RESPONSIBILITY: All arrangements for land accommodation, transportation and sightseeing are made by Convention Coordinators, Inc. and AYP International and/or their agents. All arrangements for air transportation are made by various airlines. The airlines concerned are not to be held responsible for any act, omission or events, during the time the passengers are not on board their planes or conveyance. The passage contract in use by the airlines concerned, when issued, shall constitute the sole contract between the airlines and the passenger. All reservations, rates, schedules, accommodations and services are subject to the rules, regulations and conditions established by the carriers, hotels or other companies instrumentally providing the same, and may be subject to change without notice. The American Square Dance Workshop, Bob and Becky Osgood, or Convention Coordinators, Inc. and AYP International accept no liability for any change or variances in reservations, rates, schedules, accommodations, or services referred to in our specifications. Neither are we liable for any delays, inconveniences, accident, expenses or mishap of any kind whatsoever resulting entirely or in part from the negligence of others or from causes beyond our control. We also reserve the right to decline to accept or retain any passenger as a member of the tour. In such instances the full or an equitable amount will be refunded.

American Square Dance Workshop, Inc.
1979 Square Dance Adventure
462 North Robertson Boulevard
Los Angeles, California 90048

Here is our application and deposit for the 1979 Square Dance Adventure

(please type or print):

Name _____
(last) (his—in full) (hers—in full)

Address _____
(street and number)

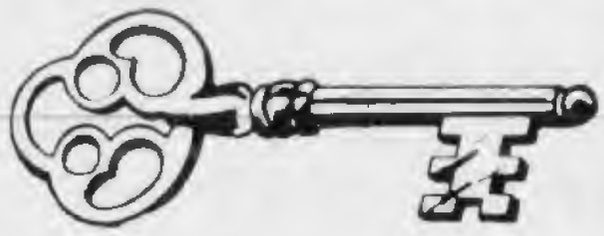
(city) (state) (zip code) (telephone)

Enclosed is our deposit of $200.00 (100.00 per person). We understand that the balance is due by May 20, 1979. We have read the itinerary and fully understand the payment and cancellation clauses relative to the tour and to the air fare. (Payments in U.S. Dollars, please, Checks should be made payable to Bob Osgood.)

_____ _____
signed (date)

Please complete both sides of this application form before mailing it in. If this is your first tour with us, in order to help us recognize you when we meet, please include a recent snapshot of yourselves with your application.



This application form is your  **key to a lifetime of memories.**

Now that you've read all about the trip you're going to take next year, we hope that you'll fill out the blanks on both sides of this application form and mail it in today.

We will be glad to make your connecting flights to and from New York City. Please check here if you will be using air transportation to get to the East Coast ☐ and wish our assistance. Or, check here if you will drive or make your own arrangements to get to New York. ☐.

Please print your names as you would like them on your badges.

_____ _____

(his) (hers)

lso, so that we may have a few facts about you, please let us know the following:

ow frequently do you dance? _____ Do you do any square dance calling? _____

ow long have you been square dancing? _____ What is the name of your "home" club? _____

Now, send this in, then sit back and dream! You'll be hearing from us soon with more exciting news and information on your big Adventure.

Happy Dancing
Bob and Becky Osgood
and
Bob and Roberta Van Antwerp

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—, **Touch, —;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Rock Fwd, —, Recov, —; Rock Bk, —, Recov, —;**

5-8 Repeat action meas 1-4 Part A except to end in CLOSED M face WALL:

9-12 **Side, Close, Fwd end** LEFT-OPEN **facing** RLOD, **—; Stroll, —, 2 end** CLOSED **M face** WALL, **—; Side, Close, Bk end** OPEN **face** LOD **Stroll, —, 2 end** BUTTERFLY, **—;**

13-16 **Face to Face Two-Step; Bk to Bk Two-Step end** OPEN **facing** LOD; **Strut, —, 2, —; 3, —, 4 to** SEMI-CLOSED, **—;**

PART B

1-4 **Fwd, Close, Bk, —; Bk, Close, Fwd M face** WALL, **—; Side, —, Behind, —; Side, —, Thru to** SEMI-CLOSED, **—;**

5-8 Repeat action meas 1-4 Part B except to end in CLOSED:

9-12 **Side, Close, Thru to** LEFT-OPEN **face** RLOD, **—; Stroll, —, 2 to** CLOSED, **—; Side, Close, Thru to** OPEN **face** LOD, **—; Stroll, —, 2 end** CLOSED, **—;**

13-16 **Turn Two-Step; Turn Two-Step end** SEMI-CLOSED **face** LOD; **Fwd, Close, Bk, Close; Walk, —, 2, —;**

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

1-2 **(Twirl) Walk, —, 2, —; Apart, —, Point, —.**

WALTZ TOUJOURS — Grenn 14262
Choreographers: Hal and Lou Neitzel
Comment: Waltz routine is pleasant to dance. The tune is the old favorite "Waltz Together."

INTRODUCTION

1-4 OPEN FACING **Wait; Wait; Apart, —, Point, —; Together to** SIDECAR, **—, Touch, —;**

PART A

1-4 **Cross, Side, Close to** BANJO; **Cross, Side, Close to** SIDECAR; **Fwd, Point, —; Step Bk taking** CLOSED **M facing** LOD, **Touch, —;**

5-8 **(L) Waltz Turn; (L) Waltz Turn end M face** WALL; **(Whisk) Fwd, Side, Cross; Fwd, —, Touch end in** SIDECAR;

9-12 Repeat action meas 1-4 Part A:

13-16 **(L) Waltz Turn; (L) Waltz Turn end M face** WALL; **(Whisk) Fwd, Side, Cross; Thru, Side, Close end** CLOSED **M face** WALL;

PART B

17-20 **Side, Draw, Close; Side, Draw, Close end in** SIDECAR; **Cross, Side, Close to** BANJO; **Twinkle, Manuv, 3 end in** CLOSED **M face** RLOD;

21-24 **(R) Waltz Turn; (R) Waltz Turn M face** WALL; **Side, Behind, Side; Thru, Point, —;**

25-28 **Behind, Side, Thru; Side, Draw, Touch; Fwd, Side, Close; Bk, Side, Recov in** REVERSE SEMI-CLOSED;

29-32 **Cross, Side, Close to** SEMI-CLOSED **face** LOD; **Manuv, 2, 3 to face** RLOD **in** CLOSED; **Pivot, 2, Bk; Bk, Side, Close end** SIDECAR **M face** DIAGONAL LOD **&** WALL;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

1-4 **Cross, Side, Close to** BANJO; **Thru, Side to** CLOSED **M face** WALL, **Close; Side, Draw, Close; Apart, —, Point.**

DESERT BLUES — Grenn 14262
Choreographers: Clark and Maxine Smith
Comment: This dance is fun to do and the music is jazzy.

INTRODUCTION

1-5 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to** SEMI-CLOSED, **—, Touch, —; Walk, —, 2, —;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step end in** CLOSED **M face** WALL; **Side, Behind, Side, Behind to** SEMI-CLOSED; **Walk, —, 2, —;**

5-8 CLOSED **Side, Close, Cross to** SIDECAR; **Side, Close, Cross to** BANJO, **—;** CLOSED **Turn Two-Step; Turn Two-Step end** SEMI-CLOSED **face** LOD;

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A:

BREAK

1-5 **Fwd Two-Step; Fwd Two-Step; Away, —, Touch, —; Together, —, Touch, —; Walk, —, 2, —;**

PART B

1-4 **Face to Face Two-Step; Bk to Bk Two-Step;** OPEN **Rock Fwd, —, Recov/ Turn face** RLOD **in** LEFT-OPEN, **—; Fwd, Close, Bk, —;**

5-8 **Rock Bk, —, Recov, —; Side, Close, Thru to** CLOSED **M face** WALL, **—; Turn Two-Step; Turn Two-Step M face** WALL;

9-12 Repeat action meas 1-4 Part B:

13-16 Repeat action meas 5-8 Part B:

SEQUENCE: A — Break — B — Break — A — Break — B — Break except to eliminate meas 5 of Break and Step Apart and Ack.

SINGING CALL

SUNSHINE

By Jeanne Briscoe, Salinas, California

Record: Scope #627, Flip Instrumental with Jeanne Briscoe

OPENER, MIDDLE BREAK, ENDING

Four ladies chain go cross that ring
Star back home and do paso
Partner left corner right partner left
Make an allemande thar
Boy's back in you've got a right hand star
Slip the clutch left allemande you curlique
Boys run right left allemande promenade
Sunshine lovin' you is sunshine
Your love is my sunshine every day

FIGURE:

Heads promenade three quarters round the ring
Sides you flutter wheel I sing
Star thur pass thru cloverleaf you do
Zoom double pass thru track two and
Then swing that corner Sue
Left allemande and promenade
Sunshine lovin' you is sunshine
Your love is my sunshine every day

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending

SINGING CALL

SLIPPING AWAY

By Harold Thomas, Rock Hill, S.C.

Record: Melody #105, Flip Instrumental with Harold Thomas

OPENER, MIDDLE BREAK, ENDING

Four ladies chain three quarters round the square
Join hands circle left around from there
Rollaway a half sashay the men star right
Left allemande then weave tonight
Oh I can feel it slipping away
Swing your partner promenade I say
It'll be gone in a few more days
If you don't stop this love of ours
From slipping away

FIGURE:

One and three square thru four hands
When you meet a little corner do a curlique
Scoot back then the men run right
Right and left thru turn the girl rollaway
Box the gnat square thru three quarters round
Swing that corner promenade that town
It'll be gone in a few more days
If you don't stop this love of ours
From slipping away

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

EXTENDED BASICS

By Jack Lasry, Hollywood, Florida

Head couples right and left thru
Rollaway a half sashay
Star thru, do sa do to a wave
Boys circulate, girls trade
Swing thru, spin the top
Pass thru, wheel and deal
Centers right and left thru
Pass thru, square thru three quarters
Left allemande

Heads lead right, circle to a line
Pass thru, wheel and deal
Dougle pass thru
Lead couple California twirl
Dive thru, centers spin the top
Box the gnat, square thru
Swing thru, boys run
Couples circulate, wheel and deal
Star thru, pass thru, U turn back
Left allemande

Heads pass thru
Around one to a line
Center four right and left thru
Flutter wheel and sweep a quarter
Ends star thru, double pass thru
Lead couple California twirl
Square thru three quarters
Trade by, left allemande

Heads pass thru around one to a line
Centers swing thru, spin the top
Ends star thru, centers step thru
Swing thru, boys run
Couples circulate, wheel and deal
Left allemande

FROM ABROAD

By Michael Liston, Ramstein AB, Germany

Heads pass the ocean
Ping pong circulate
Center four recycle
Double pass thru, track II
Spin the top, boys run
Half tag the line, coordinate
Half tag, trade and roll
Left allemande

Sides square thru four hands
Swing thru, boys trade and roll
Four boys slide thru
Ferris wheel, centers star thru
Separate around two, make a line
Star thru
First go left, next two right
Pass the ocean, recycle
Left allemande

TAKE A GOOD LOOK

The movement, Cast a Shadow, has been around for several years and is on the CALLERLAB Advanced Basics list. Check the diagrams on page 20 and then try these examples.

Heads square thru four hands
Do sa do to a wave
Boys run
Cast a shadow
Acey deucey, boys run
Bend the line
Right and left thru
Slide thru, left allemande

Heads lead right, circle to a line
Head couples California twirl
Cast a shadow
Swing thru, right and left thru
Left allemande

CHOREOGRAPHERS – WRITERS

We would like to include a greater variety of dance material in these pages and welcome danceable contributions from our readers. We're particularly interested in Extended and Mainstream material. Send them to our Workshop editor at our Los Angeles address.

MORE STROLL AND CYCLE

By Joe Dungan, APO New York

Heads right and left thru
And a quarter more
Stroll and cycle, girls trade
Girls circulate two places
Couples circulate, bend the line
Cross trail thru
Left allemande

Heads pass the ocean
Recycle and veer left
Stroll and cycle
Couples circulate, bend the line
Reverse flutter wheel
Pass thru, wheel and deal
Double pass thru
First go right, next go left
Cross trail thru
Left allemande

Heads lead to the right
Circle four, break out to a line
Pass the ocean, swing thru
Boys run, ferris wheel
Centers veer left, stroll and cycle
Couples circulate, tag the line
Face left and promenade
Heads slide thru, touch a quarter
Girls trade, recycle
Veer left, stroll and cycle
Boys trade (in your line)
Wheel and deal to the corner
Left allemande

This one is from Peggy Dungan
To the right, head ladies chain
Heads right and left thru
And a quarter more
Stroll and cycle
Bend the line, cross trail thru
Left allemande

SINGING CALL

GREAT BIG ROLLIN' RAILROAD

By Vaughn Parrish, Boulder, Colorado

Record: Kalox #1221, Flip Instrumental with Vaughn Parrish

OPENER, ENDING
Sides face grand square
We're a great big rollin' railroad
That every body knows
We were born of gold and silver spike
A hundred years ago
We're a thousand wheels of freight train
Hear the diesel engine's power
We're the Union Pacific four ladies chain
Chain the ladies over turn and chain 'em back
Turn the girl with an arm around
Then promenade the track
We're a million miles of history
Shinin' in the sun
We're the Union Pacific
And our story's just begun
MIDDLE BREAK:
Face your partner grand Q
FIGURE:
Four ladies make a ring
Circle to the left from where you are
Turn your partner by the left your corner right
Make a wrong way thar
Boys to the middle with a left hand in
Back up you know shoot the star
Left allemande then bow real low
Weave the ring from the green fields of prairies
To the Blue Pacific shores
Swing and whirl the pretty little doll
And promenade once more
Cross the flats at Salt Lake City
On to Vegas and L.A.
We're the Union Pacific
And we got the right of way
Note: Grand Square can be used instead of the Grand Q for the break.
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

AMMUNITION

Sides half sashay
Heads cross trail round two
Make lines of four
Star thru, right and left thru
Dive thru, pass thru
Split two round one to lines
Pass thru, U turn back
Star thru, left allemande

Heads right and left thru
Same ladies chain
Cross trail thru
Behind sides and star thru
Sides right and left thru
Same ladies chain
All four couples half sashay
Middle two square thru three quarters
Left square thru three quarters round
Right and left grand

Promenade
Heads wheel around, right and left thru
Turn them on around and pass thru
On to the next and do sa do
Back to back and around you go
Star by the right at the sides of the town
Heads to the middle, left hand star
Once around and when you do
Same two right and left thru
Dive thru and pass thru
Circle up four, break to a line
Go forward up and back
Pass thru and all turn left
It's single file now promenade
Boys turn in to a right hand star
Girls keep walking the way you are
Second time you pass them by
Look for the corner, allemande

Head two couple half sashay
Go forward up and back that way
Box the gnat, half square thru
Right and left thru the outside two
Turn that girl and dive thru
Pass thru, star thru
Cross trail thru
Skip one girl, left allemande

Heads star thru, pass thru
Star thru the outside two, pass thru
Go on to the next star thru
Right and left thru and turn your girl
Dive thru, pass thru
Left allemande

Two and four right and left thru
Same side ladies chain
All four ladies grand chain
Side gents and the corner girl
Dance up to the middle and back
Box the gnat across from you
Right and left back two by two
All four men go forward and back
Pass thru and separate go around two
Circle eight go 'round the track
All four boys go forward and back
Men as a pair lead out to the right
Allemande left

Side two ladies chain
Heads right and left thru
Head ladies only face corner, box the gnat
Square your sets like that
Men only go forward and back
As a pair lead to the left
Allemande left

SINGING CALL ADAPTATION

ROLLIN' WITH THE FLOW

Adapted by Ken Kernen, Phoenix, Arizona
Record: Windsor 5074 or Chinook 004
OPENER, MIDDLE BREAK, ENDING
Do an allemande left the corner, turn partner by the right
All four men star by the left go once around tonight
Pick partner up and promenade and don't you dare slow down
Heads (sides) wheel around and do the right and left thru
Turn the girl and then star thru, pass thru
U turn back, swing partner, promenade
Somehow it's on and on I go
Ah, but I just keep rollin' with the flow
FIGURE
Head (side) couples right and left thru now turn 'em and then
Cross trail thru, go 'round just one and make a line
Back out and circle eight go walking 'round in time
Left allemande the corner weave on down the line
Weave and wind in and out and when you meet
You do sa do and promenade — — —
And I still love rock and roll — —
But I keep on rollin' with the flow
TAG
Yes I keep on rollin' with the flow
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending, Tag.

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CALLER of the MONTH

Bill Wright – San Antonio, Texas

TYPICAL OF MANY similar stories, Bill and Lois Wright's entrance into the world of square dancing began with the persuasion of friends. In 1962 they joined a class for beginners in Plattsburgh, New York. Shortly after graduation the calling bug hit Bill and, with the help of a very patient club caller, he began learning the art of calling. He became club caller for North Country Squares when his friend and helper was transferred out of the area.

In 1966 the Wrights were transferred to San Antonio and Bill continued to call. After serving a tour in Thailand, Bill retired from the Air Force in 1973. He now works part time in air-conditioning sales in San Antonio.

Today, Bill calls for three clubs, a Mainstream Plus II group called the "Stylemasters," and conducts an advanced level workshop. In addition, he teaches two beginner classes each year plus periodic Mainstream workshops. Although his local program keeps him busy, he does travel regionally.

Bill has been on the calling staff at Fun Valley as well as various festivals and weekends. He has called, acted as M.C. and served on

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various panels at state festivals in Texas and Oklahoma and several National Square Dance Conventions. He has recorded on the Mustang label.

In 1969 Bill helped to organize the San Antonio Area Callers Association and has twice served as president of the organization. He has acted as caller-coach for several young callers through the years and is an active, accredited member of CALLERLAB, having twice served on panels at that organization's Conventions. With the counsel and help of Jim Hilton, Bill has sounded two state festivals and the 23rd National Square Dance Convention.

Bill says, "Lois, my partner for 25 years, has the toughest job in square dancing, being a caller's taw. Her hard work, support and honest criticism through the years have contributed immeasurably to the success of our programs."

(**LETTERS,** *continued from page 3*)

the event the address has been lost from the back, please contact Mr. and Mrs. Ralph Hanna, Caller, Del Norte Pinon Nuts, 4236 County Road 14, Del Norte, Colorado 81132. Thank you for your kind attention.

Bill & Shirley Sherman
Del Norte, Colorado

Dear Editor:

I wish to compliment you all for doing such a fine job with your magazine and especially with the annual premium records. They are great for dancers and callers at parties and those special occasions. But, I would like to ask you if it would be at all possible to press future premium LPs on a 10-inch format, to make it more convenient for callers to carry around for purposes of promotion and use in special events. You see, a 12-inch record simply does

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Dave Lavoie, Bergstrom AFB, Texas

We've been doing some checking into the possibility of following through on your suggestion and find that it's not economically feasible to do so at the present. We'll keep it in mind, and thanks for your thought. — Editor.

Dear Editor:

With the help you have given me from time to time, I am still working with the blind and handicapped. I have stuck with it through thick and thin, although several times it was not possible to continue for a number of months (transportation problems, automobile accident, lack of a driver, etc.). The point was reached where we had to have financial help. My husband, Louis, the Co-ordinator of the Blind Center and I composed a letter which was sent to all of the clubs in our association. Some

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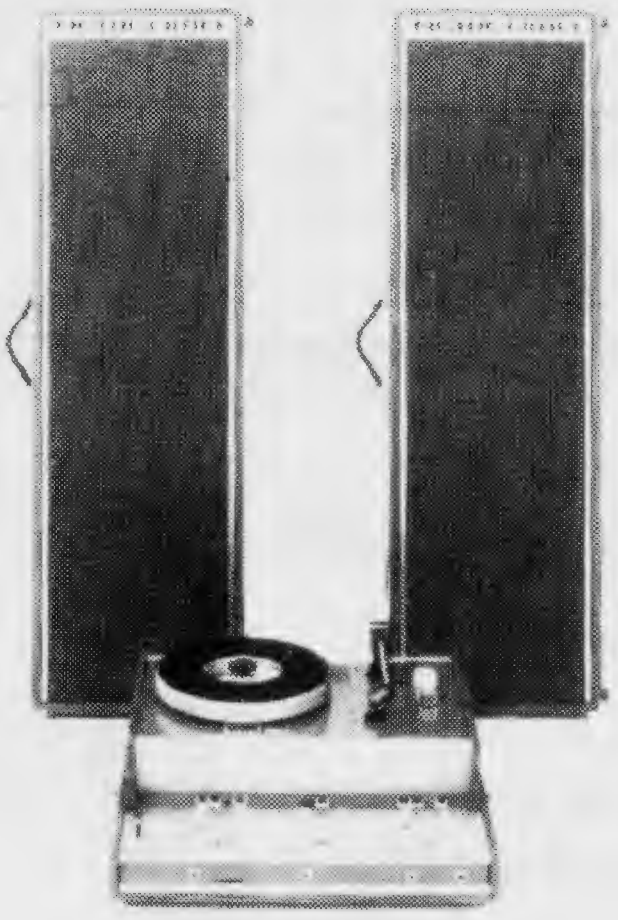
clubs were very generous and sent checks to the Blind Center to be used for square dancing. As a result, we are now able to dance every Friday night and a benefit hoedown will be held (probably in September) to raise funds for 1978-79 . . . I have learned to love each and every one of these people. They appreciate being able to participate in an activity such as square dancing. We have people from the early twenties to 78 years of age. Two wear heavy leg braces and the rest are almost totally blind. We have been invited to dance at some local affairs and I designed outfits for the dancers. I hope I will be able to see this group mature and realize a dream of mine and the Blind Center.

Barbara Pierce
San Jose, California

Dear Editor:

I wonder if you can help me in a little project I would like to put into practice. I am president of the Wolverhampton Set Squares. Our club would very much like to adopt an American club to write to and swap photos, etc. We feel that this could be of great interest

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the dancers Corner

to both clubs. Our club has been in operation for about five years now and is building into a good club with 75 members.

Tony Gater
49 Hilston Ave., Penn
Wolverhampton, England

Here's a good opportunity for some of you friendly clubs. You might also check the bit about Spain and Taiwan in this month's World section. — Editor.

Dear Editor:

In one of your magazines we read the notice of a dance being held at Turkey Run State Park in Indiana. Since my mother lives within 30 miles of Turkey Run we decided to plan our vacation so we could attend the dance, as we had never danced in Indiana. On June 2nd, with great anticipation we got dressed in our best and headed for the dance. After paying a park entrance fee of $1.25 we arrived at the door, only to be told that the dance was by pre-registration only as the space was limited and the only way we could dance was if someone else didn't show up. Needless to say, we were a little upset and more than a little angry. 1,500 miles is a long way to go to be told you can't dance. We feel that the dance committee was wrong in announcing the dance in SQUARE DANCING magazine and the magazine should have a policy of advertising nothing but an open dance. We in Idaho had no way of knowing whether the dance was open or closed from a few words printed behind a date.

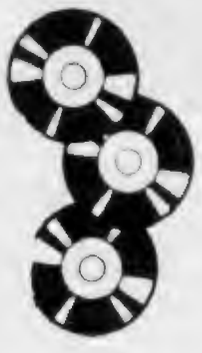
George and Daisy Barton
Idaho Falls, Idaho

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area before making plans to attend any of the events listed in the Date Book. – Editor.

Dear Editor:

Imagine my surprise and delight when I opened the June, 1978 issue (page 22) of SQUARE DANCING and began to read "The Music Will Tell You How." The longer I read the more aware I became that this was the poem one of our square and round dancing friends had written (from personal experience) and submitted to HAPPY TRACKS for publication several years ago. We were so pleased that you and your staff thought it worthy of reprinting. We considered it very representative of many beginning round dancers when we printed it. Albert Scholl (the composer) and his taw, Juanita, have been square dancing for almost 30 years in this area, and started round dancing in 1970. A heart condition experienced by Al cut short their dancing a couple of years ago, but they are planning to get back into the activity this fall. They were so pleased to know that the poem traveled so far and hope it gives

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many more dancers a chuckle.

Norm and Barbara Osborne, Wichita, Kansas

The poem mentioned was reprinted from an issue of Cathedral Squares (New Zealand) and did not give the author's name. We're pleased to know that Albert saw the reprint and we thank the Osbornes for letting us know his name. – Editor

Dear Editor:

A simple thing can prevent a caller from playing the "called" side of the record. Just buy a package of notebook reinforcements and place one on the instrumental side of the record. The caller can also write his name on the reinforcement for identification, should it become mixed in with another caller's records or get "lost."

Harriet Hartinger, Seattle, Washington

Dear Editor:

We have recently moved to Indonesia and are sending a change of address. We are using the Company's home address and they in turn, will forward our mail to us. There is some

Meg Simkins

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square dancing here in Soroake, South Sulawesi. We are dancing with Germans, English, Canadians and Australians and hope to start a beginners' class soon. We miss our American dancing friends but hope to make many new international dancing friends.

Raymond Scheidt c/o Dravo Corp.
1 Oliver Plaza, M&M Acct. Dept. 00P8
Pittsburgh, Pennsylvania 15222

Dear Editor:

We really enjoyed the evening of contras with you. Seems to me we could do that sort of thing more often and it would get people to mix more freely and not be so terrified if they make a mistake. It was a real fun evening and we appreciated the change of pace. Your magazine has been a great help to us over the years – getting us familiar with the language of square dancing, ironing out the tricky places and giving us ideas to use in our clubs. I always tell new dancers to get it to help them improve their dancing.

Mary Schuhsler
Laguna Hills, CA



Rocky Strickland



Billy Lewis



C.O. Guest

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B-280A COUNTRY STYLE cues by R. Lawson
B-280B STORY OF LOVE cues by N. Teague
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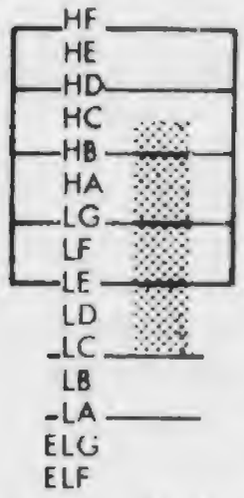
SINGING CALLS

SUNSHINE – Scope 627
Key: B Flat **Tempo: 128** **Range: HD**
Caller: Jeanne Briscoe **LD**
Synopsis: Complete call printed in Workshop.
Comment: A nice flowing figure with good music. Callers can easily follow the melody. Word metering can be adjusted as needed.
Rating: ☆☆

'TIL THE END OF THE WORLD – Texcap 101
Key: G **Tempo: 132** **Range: HA**
Caller: Clay Hoge **LD**
Synopsis: (Break) Four ladies chain – join hands circle left – allemande alamo style – balance up and back – swing thru – grand right and left – do sa do – promenade (Figure) Head lead right circle – make a line

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

– forward and back – right and left thru – curlique – eight circulate – boys run around girls – square thru three quarters – trade by – swing corner – promenade.

Comment: A favorite tune that was due to be released again. Tempo is quite fast for the average dancer. Figure has nothing outstanding. Rating: ☆☆

YOU'RE THE BOSS – Texcap 102
Key: C Tempo: 130 Range: HC
Caller: Chris Vear LB

Synopsis: (Break) Four ladies chain – chain back – circle left – left allemande – weave ring – meet promenade (Figure) Heads in and back – square thru four hands – corner do sa do – make wave – scoot back – swing corner – left allemande – weave ring – do sa do – promenade.

Comment: A re-issue of an old Windsor release. Nice job by Chris. Success will depend upon acceptance or rejection by dancers. At least it has possibilities depending on caller's ability to sell to dancers. Rating: ☆☆

SLIPPING AWAY – Melody 105
Key: F Tempo: 130 Range: HC
Caller: Harold Thomas LC

Synopsis: Complete call printed in Workshop.

Comment: A nice release by this new company. The instrumental has good feeling and strong rhythm accent. The tune is easy to follow and the figure has enough basic changes to be enjoyable. Rating: ☆☆+

SOMETHING FROM HEAVEN – Bogan 1303
Key: C Tempo: 130 Rating: HD
Caller: Tommy White LC

Synopsis: (Break) Heads grand parade – (Figure) One and three square thru four hands –

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TB 183 **Melody of Love** by Bud Whitten
TB 184 **When I'm Gone** by Bud Whitten
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corner do sa do – curlique two by two – turnover – wheel and deal – right and left thru – left allemande – do sa do – swing corner – promenade (Alternate figure) One and three square thru four hands – corner do sa do – swing thru two by two – boys run right – half tag – trade & roll – right and left thru – left allemande – do sa do – swing corner – promenade.

Comment: Nice melody line with adequate figure. The Turn Over movement would stop many dancers but alternate figure is printed. Intro has a Grand Parade. Clear calling by Tommy. Rating: ☆+

MELODY OF LOVE – Thunderbird 183
Key: G **Tempo: 130** **Range: HD**
Caller: Bud Whitten **LD**

Synopsis: (Break) Walk around corner – see saw own – join hands circle left – allemande left alamo style – balance – swing thru – move it down the line – balance – swing thru again – turn thru – left allemande – promenade (Figure) Heads do sa do – face corner – right and left thru – veer left – ferris wheel – centers pass thru – do sa do outside two – swing thru – boys trade – turn thru – left allemande – promenade.

Comment: Nice calling by Bud. Good music

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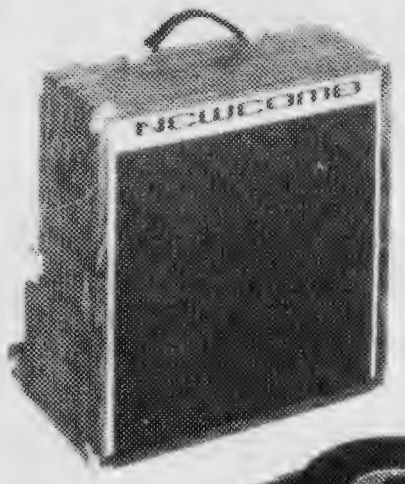
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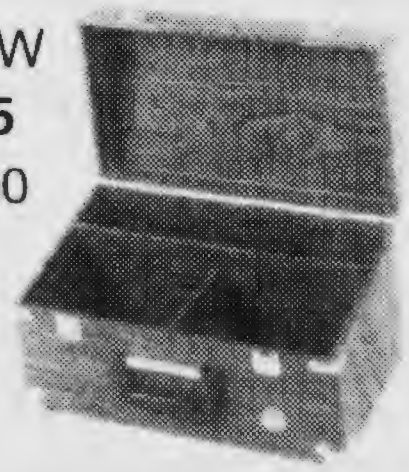


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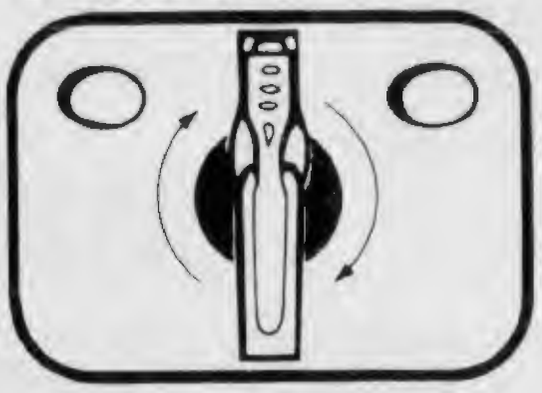
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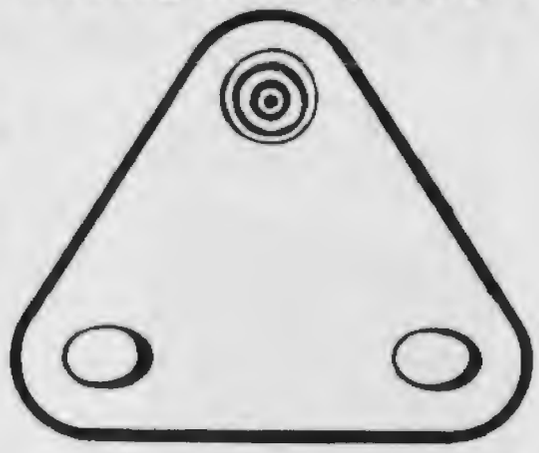
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with danceable figure. Callers can handle and dancers will enjoy dancing. Rating: ☆☆

RICHEST MAN IN THE WORLD — FTC 32025
Key: B, C & D Flat Tempo: 128 Range: HB Flat
Caller: Skip Smith LB
Synopsis: (Break) Walk around corner — partner do paso — allemande thar — men back in — slip clutch — left allemande — weave — meet own do sa do — promenade (Figure) One and three square thru four hands — do sa do corner — swing thru two by two — girls fold — peel the top — men move up — right and left thru — flutter wheel straight across — sweep quarter more — swing corner — promenade.
Comment: Nice beat with a Peel the Top movement in the figure. Lots of words but most callers can handle. Strong rhythm factor helps the dance. Rating: ☆☆

RHYTHM OF THE ROAD — Chaparral 3501
Key: C Tempo: 130 Range: HA
Callers: Ken Bower and Gary Shoemake LG
Synopsis: Complete call printed in Workshop.
Comment: Good instrumental with Gary and Ken doing a duet on called side. Good figure

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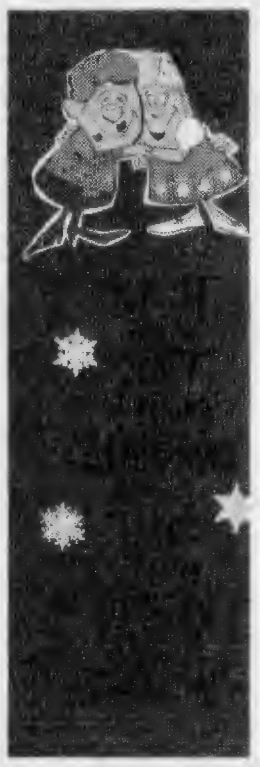
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1



Each other!
Merry Christmas
you two!

2



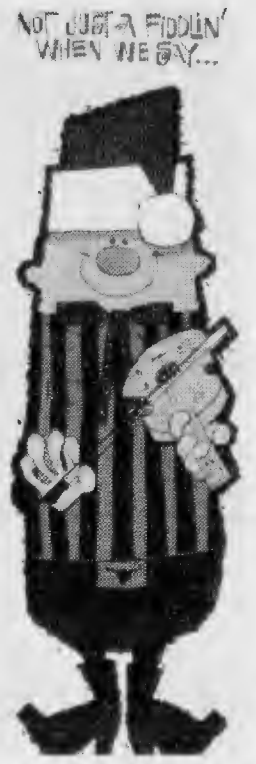
But then, us
square dancers
ain't like most folk!
Merry Christmas

3



To a couple
of swingers

4



Merry Christmas
and a fun-filled
new year of
square dancing

5



Including
nice friends

6



May our pleasant
relationship continue
throughout this
new year of
square dancing

7



Season's Greetings
and good fortune
throughout the
coming new year
of square dancing

8



Merry Christmas

9



They don't call me
dancer for nothin'
Merry Christmas

10



If not, lets get together!
Merry Christmas and a
bright new year
of square dancing

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and overall fine release as is usual for Chaparral. Music offers a mandolin and fiddle lead. Record could be used for patter.
Rating: ☆☆+

GREAT BIG ROLLIN' RAILROAD — Kalox 1221
Key: C **Tempo: 128** **Range: HD**
Caller: Vaughn Parrish **LC**
Synopsis: Complete call printed in Workshop.
Comment: A fine traditional square dance release by Kalox. Good sound effects by the studio and it should be easy for callers to handle. Figure can be used for all stages of square dancers and the Grand Q is also an addition for those dancers who need more.
Rating: ☆☆+

PROMENADE MIXER — Longhorn 1023
Key: G Flat **Tempo: 128** **Range: HB**
Caller: Rocky Strickland **LD Flat**
Synopsis: Allemande left corner — pass partner — right round right hand girl — partner left — promenade corner — men turn back go other way — swing number five — promenade — back out — circle left.
Comment: A simple mixer with good music that can be used at any type of square dance

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TOP 25345 "BUBBLES" Flip square by Hayes Herschler

function. More of these are needed in this recreation activity. Good tune and good beat by Longhorn. Nice execution by Rocky.
Rating: ☆☆

WALKING SHOES – D & R 134
Key: G Tempo: 130 Range: HC
Caller: Ernie Nation LD
Synopsis: (Break) Four boys promenade – home box the gnat – slide thru – join hands circle left – left allemande – weave ring – do sa do – promenade (Figure) One and three promenade halfway – down middle right and left thru – rollaway half sashay – star thru – right and left thru – dive thru – pass thru – swing corner – left allemande – promenade.
Comment: Label was reversed on my release copy. This record can easily be used for patter. Good rhythm and good balance featuring a banjo and fiddle. Rating: ☆☆

CAROLINA SUNSHINE MAID – Melody 104
Key: A Flat Tempo: 130 Range: HB Flat
Caller: Harold Thomas LE Flat
Synopsis: (Break) Walk around corner – swing at home – join hands circle left – men star

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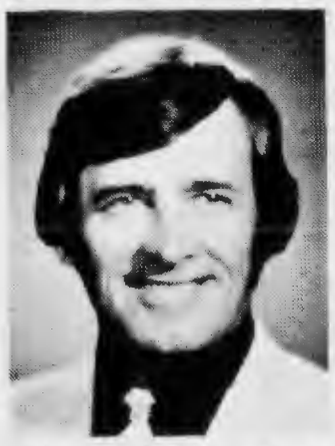
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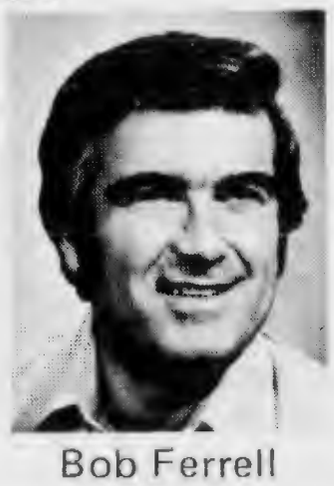
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right – left allemande corner – weave ring – do sa do – promenade (Figure) Head couples promenade halfway – side couples square thru four hands – right and left thru – pass thru – trade by – swing thru two by two – boys trade – swing – left allemande new corner – promenade (Alternate figure) Heads square thru four hands – with sides make right hand star – heads star left – same two right and left thru – swing thru – swing thru again – swing corner – promenade.

Comment: Good beat on this tune with easy dance figure. This company is producing good releases. It is nice to have them aboard.
Rating: ☆☆

DREAM TRAIN – Blue Star 2060
Key: F **Tempo: 130** **Range: HC**
Caller: Dave Taylor **LC**

Synopsis: (Break) Four ladies chain across – rollaway circle left – allemande corner – weave ring – do sa do – promenade (Figure) Heads square thru four hands – to outside two right hand star – heads star by left – to same two right and left thru – pass to center – square thru three hands – swing corner – promenade.

Comment: Good music, figure is one that has been overused. It is danceable but nothing too outstanding.
Rating: ☆☆

AFTER THE BALL – Melody 103
Key: F **Tempo: 128** **Range: HC**
Caller: Bob Ferrell **LB Flat**

Synopsis: (Break) Walk around left hand lady – see saw own – four men right hand star – allemande left corner – turn thru at home – left allemande – weave ring – swing own – promenade (Figure) Head couples square thru four hands – corner girl do sa do – curlique – follow your neighbor – boys cross run to other end – recycle – touch one quarter – scoot back – swing corner –

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promenade (Alternate figure) One and three promenade halfway – into middle half square thru – curlique – walk and dodge – partner trade – flutter wheel – star thru – pass to center – square thru three quarters – swing corner – promenade.

Comment: Lots of dance action in this release. Good music which a caller could use for a hoedown. Rating: ☆☆

JUST HANG LOOSE – Payote 301
Key: E Tempo: 128 Range: HD Sharp
Caller: Col. Frank Daigle LB
Synopsis: (Opener & Ending) Circle left – allemande corner – home do sa do – men star left once – turn partner right – corner allemande – swing – promenade (Break) Grand square – four ladies promenade once around – swing at home – promenade (Figure) One and three promenade halfway – two and four right and left thru – one and three square thru four hands – touch one quarter – scoot back – scoot back again – swing corner – allemande new corner – promenade her.

Comment: Rhythmic structure is not conducive to smooth dancing. The figure seems workable but tiresome. The break in the music

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seems very slow for response by caller.
Rating: ☆

HINDUSTAN – Scope 625
Key: F & G **Tempo: 132** **Range: HB**
Caller: Dick Hoffman **LA**
Synopsis: (Break) Four ladies chain across – star right back – swing – join hands circle left – left allemande – weave ring – do sa do – left allemande – promenade – swing at home (Figure) One and three square thru four hands – curlique outside two – boys run right – bend the line – move up and back – star thru – pass thru – trade by – square thru three hands – trade by – swing corner – promenade.
Comment: Adequate choreography to an old tune. Music is above average. Has quick change in middle that callers should have no problems with.
Rating: ☆+

BACKWARDS SQUARE – Kalox 1222
Key: G **Tempo: 130**
Caller: Vaughn Parrish
Comment: This release is a novelty that Vaughn had to diligently work on. This reviewer feels many callers will find it too difficult to spend that much time on learning the

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novelty of calling words backwards. Credit is due to Kalox for this release. The flip side is a hoedown that callers can use. Dancers may want to use this for patio party dancing.

Rating: ☆+

COTTON PATCH BLUES — Lore 1165
Key: B Flat **Tempo: 130** **Range: HC**
Caller: John Chavis **LB Flat**

Synopsis: (Break) Four ladies chain — join hands circle left — left allemande — forward two — weave ring — do sa do — promenade (Figure) Heads star thru — pass thru — circle and make a line — go in and back — pass thru — wheel and deal — centers star thru — pass thru — cloverleaf — new centers square thru three quarters — swing corner — promenade.

Comment: A nice melody to a release that has a very comfortable figure, the same as used on Summer Sounds. Easy dancing to good music.

Rating: ☆☆

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We have temporarily dropped the record preference poll simply because we haven't received sufficient responses to make such a poll meaningful. It may be reinstated later.

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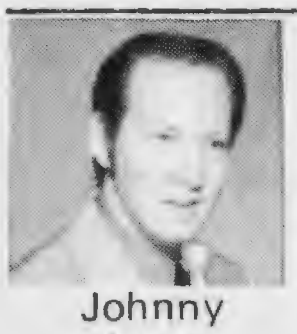
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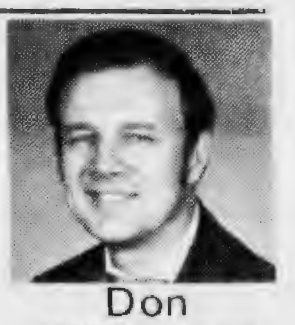
I'D BE A LEGEND — D & R 133
Key: A & B Flat Tempo: 130 Range: HC
Caller: Ron Hunter LA
Synopsis: (Break) Sides face grand square — four ladies chain — chain home — roll promenade (Figure) Heads lead right circle four — break make a line — curlique — coordinate once around — wheel and deal — sweep a quarter — pass the ocean — swing thru — boys trade — girls turn back — promenade.
Comment: A nice tune but average caller may have difficult in following the melody line. Arrangement is above average with dual violins. Less music in recording would have helped a little for floor dancers.

Rating: ☆+

SOUTH — C Bar C 534
Key: C Tempo: 132 Range: HC
Caller: Bronc Wise LC
Synopsis: (Break) Four ladies chain — four ladies flutter wheel — join hands circle left — left allemande corner — weave ring — do sa do — left allemande — promenade (Figure) Heads square thru four hands — do sa do corner — swing thru — boys run right — half tag — scoot back — boys run right — slide

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thru – swing corner – promenade.
Comment: Good music with harmonica lead at times. Dancers will have to move. Instrumental offers full band sound on lead in. Figure is adequate. Instrumental has "zip." Word metering could be adjusted for easier usage. Rating: ☆☆

EVERYWHERE YOU GO – Bee Sharp 108
Key: B Flat Tempo: 130 Range: HB Flat
Caller: John Eubanks LD
Synopsis: (Break) Four ladies chain – rollaway – circle – four ladies rollaway – circle – left allemande – weave ring – do sa do – promenade (Figure) Heads square thru four hands – corner do sa do – swing thru – boys run right – tag line – turn it right – wheel and deal – turn thru – new corner allemande – come back and swing – promenade.
Comment: A memorable tune that dancers can whistle along with. Other releases preceeded this one but this one is also instrumentally good. Nothing new or unusual in choreography. Rating: ☆☆

MY WIFE'S HOUSE – Dance Ranch 646
Key: C Tempo: 132 Range: HD
Caller: Frank Lane LC
Synopsis: (Break) Allemande left alamo style – left swing thru – rock it – left swing thru – left allemande – do sa do – weave ring – do sa do – promenade (Figure) Heads right and left thru – sides square thru three hands – go round one – make a line – go up and back – pass thru – wheel and deal – girls zoom – left turn thru – swing corner – left allemande – promenade.
Comment: Nice words in this tune and a pleasant bit of choreography with no tricks, making this very danceable. Good music makes this an overall good buy.
Rating: ☆☆+

THAT APPALOOSA MARE ME AND FAY – Payote 300
Key: C Tempo: 132 Range: LC
Caller: Joe Curtino LC
Synopsis: (Break) Four ladies promenade – swing at home – join hands circle left – left allemande – weave ring – do sa do – promenade (Figure) Heads promenade halfway – lead to right do sa do – touch one quarter – walk and dodge – partner trade – right and left thru – slide thru – square thru three hands – swing corner – promenade.
Comment: At least it's a first to have a horse sound on a square dance record. Novelty or not it is a good reproduction. Figure and tune is average. Rating: ☆+

WHEN THE SAINTS GO MARCHING IN – Blue Star 2061
Key: C Tempo: 130 Range: HC
Caller: Lem Smith LC
Synopsis: (Break) Four ladies chain – chain back – do paso – allemande thar – boys back in – slip clutch – left allemande – swing at home – promenade (Figure) One and three lead right – circle to a line – go up and back – do sa do – swing thru – boys trade – boys run – bend the line – star thru – pass thru – swing corner – promenade.
Comment: This tune is still popular but has been recorded so many many times this reviewer has lost count. A rouser type of release with average figure. Rating: ☆+

NO NO NORA – Scope 626
Key: D Tempo: 130 Range: HC Sharp
Caller: Jay Henderson LA
Synopsis: (Break) Four ladies chain across – rollaway – circle left – ladies rollaway – circle left – left allemande – weave ring – do sa do – promenade – swing at home (Figure) Heads square thru four hands – corner do sa do – pass the ocean – swing

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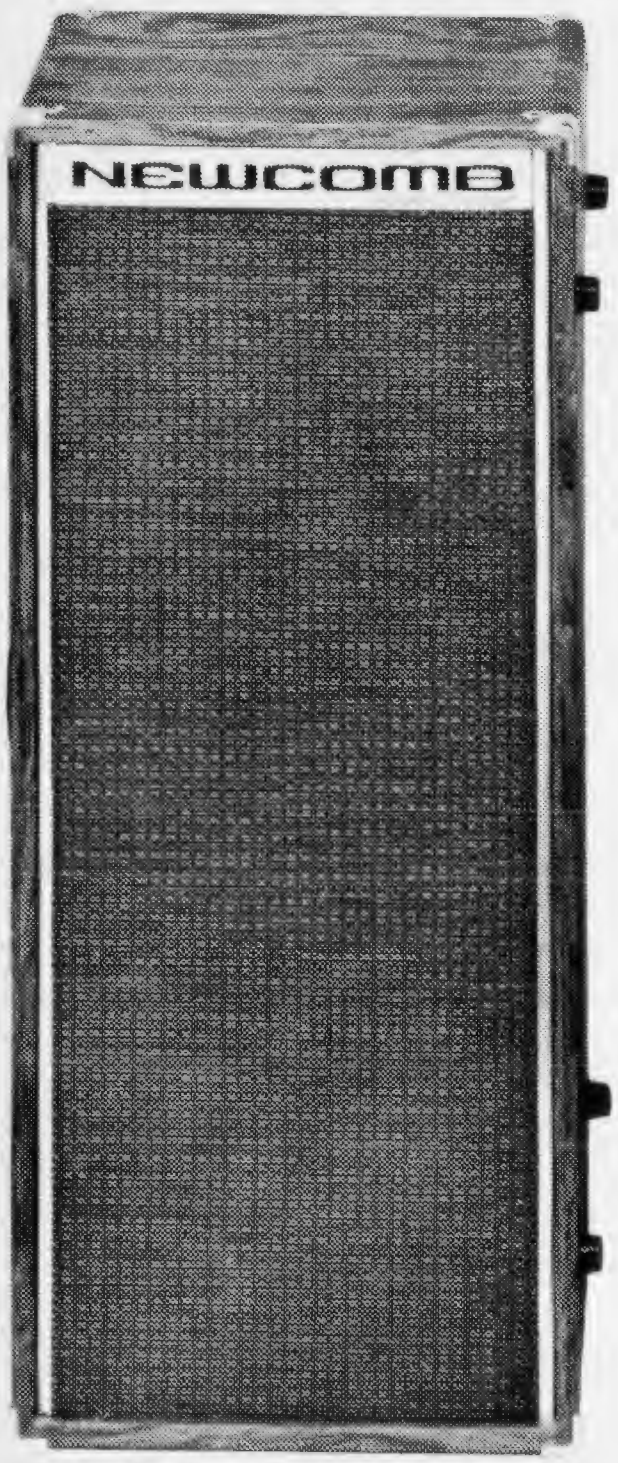
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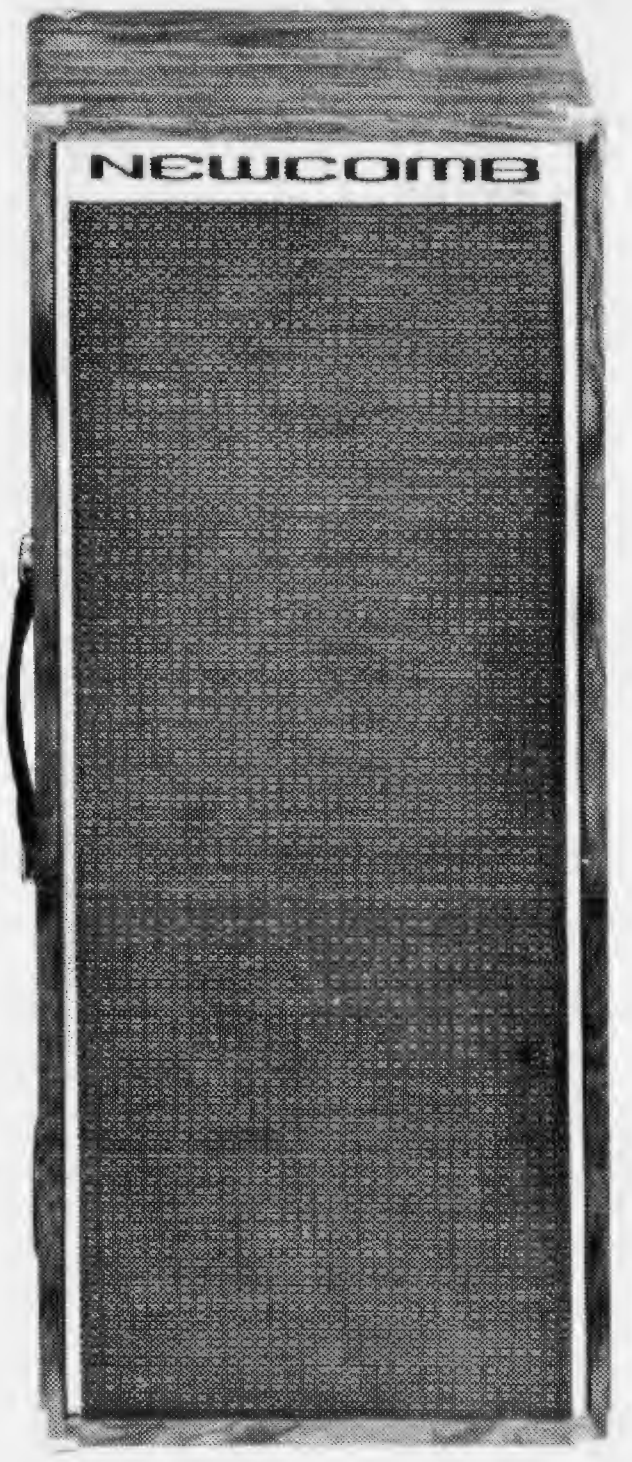
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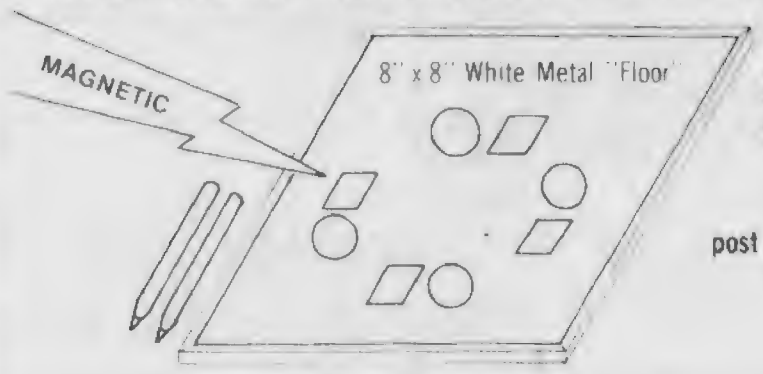
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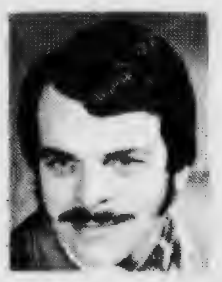
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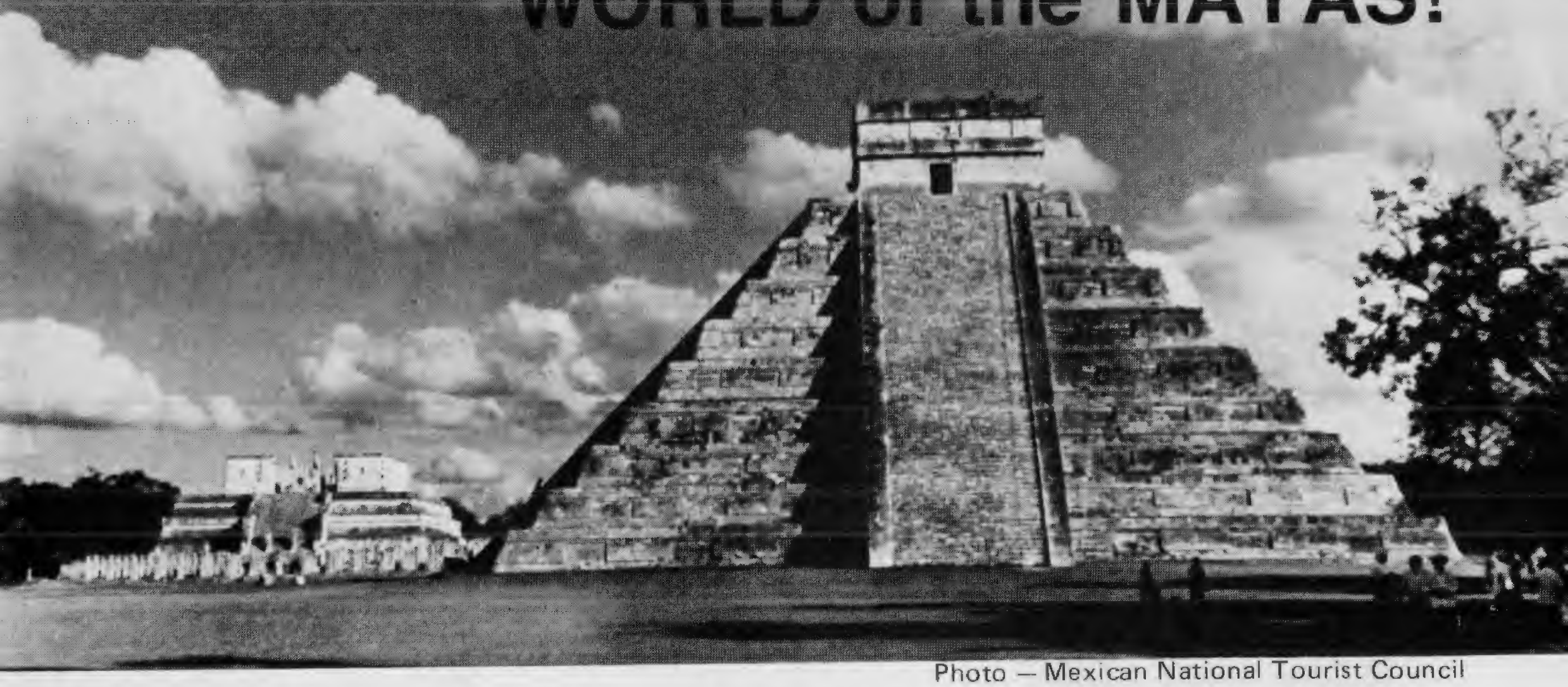


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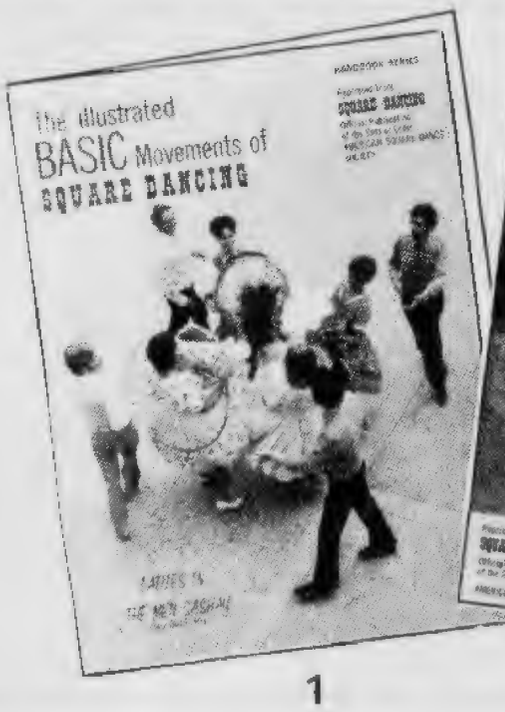
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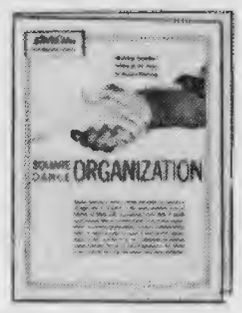
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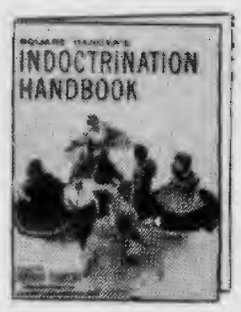
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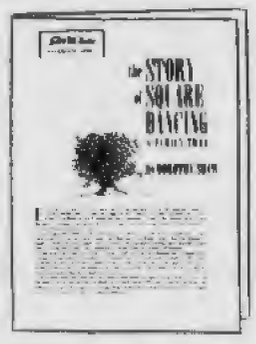
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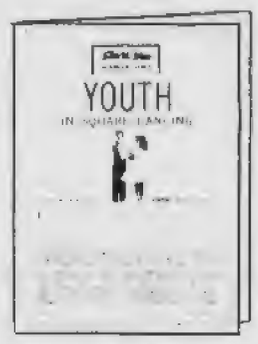
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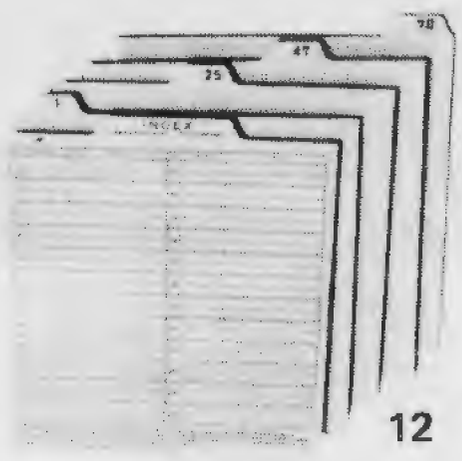
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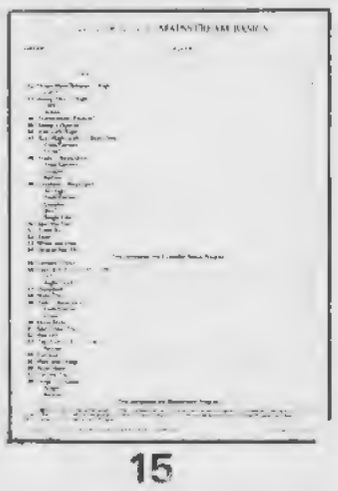
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14



15



16 17

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18



19

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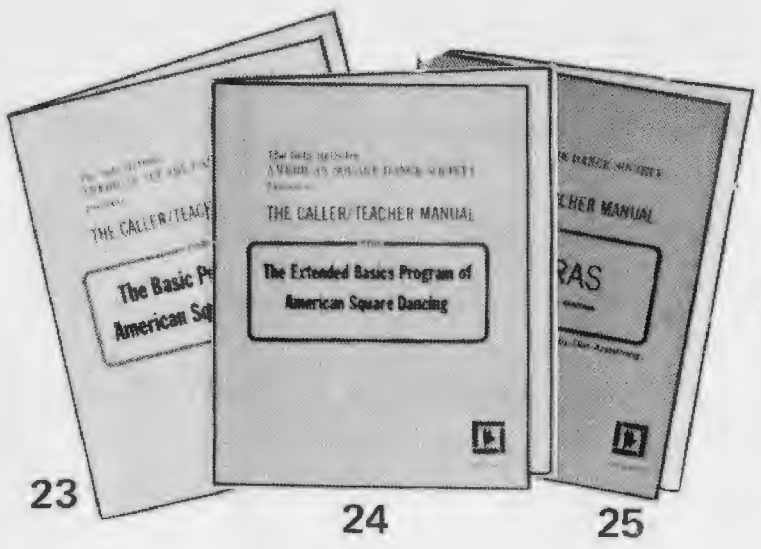
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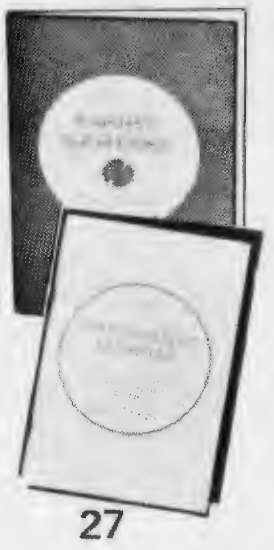


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24. Caller/Teacher Manual for the Extended Basics ($5.00)
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26. American Round Dancing – Hamilton ($2.50)
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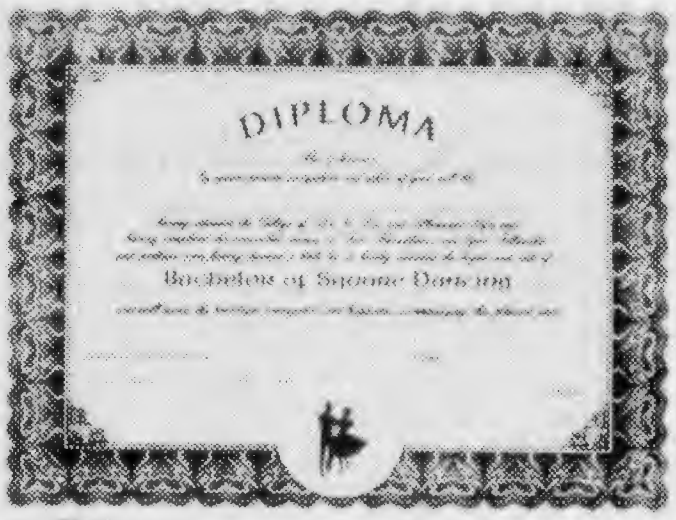
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31

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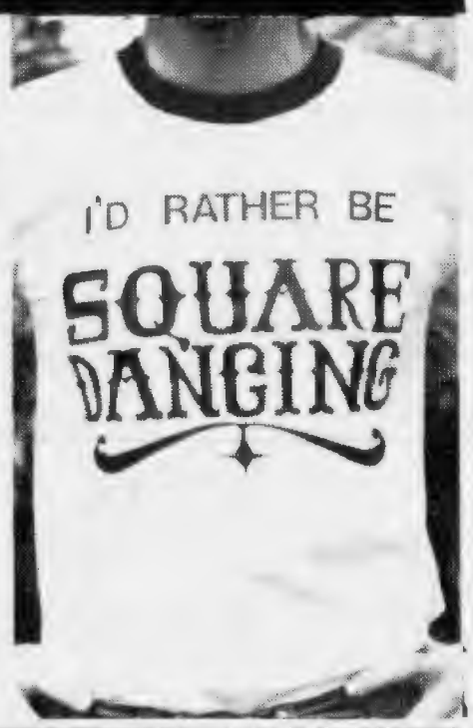
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Sept. 1-3 – 13th Annual S/D Festival, Hoe-down Island, Natural Bridge State Park, Slade, Kentucky
Sept. 1-3 – Singles Dance-A-Rama, Atlanta Marriott Hotel, Atlanta, Georgia
Sept. 1-3 – 20th Annual S/D Festival, Student Union, Central Missouri State University, Warrensburg, Missouri
Sept. 1-3 – 6th Annual Labor Day Weekend, Golden Village, Hemet, California
Sept. 1-4 – 7th Annual Labor Day Weekend, Fairgrounds, Clearfield, Pennsylvania
Sept. 1-4 – 7th S/R/D Labor Day Campers Weekend, Hidden Valley Campground, Archbold, Ohio
Sept. 2-3 – Plateau Promenade, Scottish Rite Memorial Center, San Diego, California
Sept. 2-4 – Labor Day Weekend, Fease's Shady Rest Lodge, Rhinelander, Wisconsin
Sept. 3-11 – Fun Fest, Fontana Village Resort, Fontana Dam, North Carolina
Sept. 5-10 – Week With the Stars Roundup, Riviera Hotel, Palm Springs, California
Sept. 8-9 – 4th Annual Harvest Festival, Tulelake, California & Malin, Oregon

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SEPTEMBER, 1978
2, **Redwood Festival**, Eureka, Ca
9, Silver Dollar City, Mo
10, Belleville, Il
11, Bloomington, Il
12, Belvidere, Il (Wksp)
15-17, **Midwest Weekend**, Lima, Ohio
18, Sandusky, Oh
20, Beloit, Wi
21, Eau Claire, Wi
22, South St. Paul, Mn
23, Gilbert, Minnesota
Wksp. 2-4, Dance 8-11
24, Moorhead, Mn 2-5 PM
24, Page, ND 8-11 PM
25, Bismarck, ND
26, Minot AFB, ND
27-28, Mandan, ND

OCTOBER, 1978
1, **19th Festival**, Lima, Oh
5, Western Springs, Il
6, Springfield, Il
7, Rockford, Il
8, Peoria, Il
10, Arkadelphia, Ark
14, Durham, NC
15-20 **New Callers College**, Hot Springs, Ark
17, Arkadelphia, Ark
21, Prairie Grove, Ark
24, Arkadelphia, Ark
27-28, **7th Annual Pumpkin F.** Owatonna, Mn
29, **Callers Seminar** 10 AM-1 PM 2-5 PM Owatonna, Mn

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Sept. 8-10 – Shindig '78, Duluth Arena, Duluth, Minnesota
Sept. 8-10 – Hoday Holiday Weekend, Fease's Shady Rest Lodge, Rhinelander, Wisconsin
Sept. 9 – 19th Anthodite Festival, Ressie Jeffries Int. School, Front Royal, Virginia
Sept. 9 – 14th Annual ORA Fall Roundup, Bell Municipal Auditorium, Augusta, Georgia
Sept. 9-10 – 5th Annual S/D Weekend, Silver Dollar City, Missouri
Sept. 11-18 – Accent on Rounds, Fontana Village Resort, Fontana Dam, N.C.
Sept. 14-16 – Myrtle Beach Ball, Convention Center, Myrtle Beach, South Carolina
Sept. 14-16 – 17th Delaware Valley S/D Convention, Sheraton Hotel, Philadelphia, Pennsylvania
Sept. 15-16 – State S/R/D Convention, Norfolk Sr. High School, Norfolk, Nebraska
Sept. 15-16 – 1st State S/D Festival, Rock Springs, Wyoming
Sept. 15-17 – 17th All Japan National S/D Convention, Kinugawa, Nikko, Japan
Sept. 15-17 – Midwest Weekend, Best Western Motel, Lima, Ohio
Sept. 15-17 – 12th Annual Fun Festival, Fairgrounds, Angel's Camp, California
Sept. 16 – 7th Bavarian S/D Festival, Wuerzburg, Germany
Sept. 18-25 – Rebel Roundup, Fontana Village Resort, Fontana Dam, North Carolina
Sept. 22-24 – Fallin' Leaves Frolic, Potawatomi Inn, Angola, Indiana
Sept. 22-24 – Turkey Run Weekend, Turkey Run State Park, Marshall, Indiana
Sept. 23 – 5th Anniversary and Annual Orange Blossom Special, Sun Valley Center, Valley Station, Kentucky
Sept. 23-30 – 10th Annual Septemberfest, Kentucky Dam Village State Park, Gilbertsville, Kentucky
Sept. 24 – Arthritis Benefit Dance, Municipal Auditorium, Riverside, California
Sept. 28-30 – Eastern N.M. State S/R/D Festival, Fairgrounds, Roswell, New Mexico
Sept. 29 – Autumn Daze Fall Festival, Magnolia Community Center, Seattle, Washington
Sept. 29-30 – 2nd Annual Autumn Leaves Festival, Peabody Base Lodge, Franconia, New Hampshire

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Sept. 29-Oct. 1 – Fall Festival & Anniversary Dance, Farmers Fairground, Hemet, Ca.
Sept. 29-Oct. 1 – Happy Travellers Weekend, Highway Motel, Concord, New Hampshire
Sept. 30 – S/D Festival, Louisa High School, Louisa, Virginia
Sept. 30 – Tri-State Festival Dance, Memorial Coliseum, Fort Wayne, Indiana
Sept. 30 – Callers' Festival, Gardner Jr. High School, Lansing, Michigan
Oct. 1 – 19th Annual Fall Festival, Springbrook Gardens, Lima, Ohio
Oct. 1-9 – Swap Shop, Fontana Village Resort, Fontana Dam, North Carolina
Oct. 6-7 – State Fall Festival, Salt Palace, Salt Lake City, Utah
Oct. 6-7 – 13th Annual S/R/D Festival, Coliseum, San Angelo, Texas
Oct. 6-7 – Sunnyland Retreat, Convention Center, Myrtle Beach, South Carolina
Oct. 6-8 – Weekend, Potawatomi Inn, Angola, Indiana
Oct. 7 – TACT Fall Festival, Civic Center Complex, Tulsa, Oklahoma
Oct. 7 – Fall Festival, Loveland High School, Loveland, Colorado
Oct. 7 – 28th Annual Callers' Festival, Murat Temple, Indianapolis, Indiana
Oct. 9-19 – Fall Jubilee, Fontana Village Resort, Fontana Dam, North Carolina
Oct. 12-14 – Black Gold Festival, New Hazard High School, Hazard, Kentucky
Oct. 13-14 – Chattanooga Choo Choo Festival, Memorial Auditorium, Chattanooga, Tennessee
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Oct. 20-22 – International Autumn Squares Jamboree, Vicenza, Italy
Oct. 20-22 – 11th Annual Festival, Nelson, New Zealand
Oct. 21 – 3rd Annual Turkey Trot, Community Building, Yellville, Arkansas
Oct. 21 – Fall Festival Dance, Alleghany Co. Hi School, Covington, Virginia
Oct. 27-28 – 7th Annual Pumpkin Festival, Owatonna, Minnesota
Oct. 27-28 – 29th Festival, Convention Center, Little Rock, Arkansas
Oct. 27-28 – Fall Fun Festival, Civic Center, Lakeland, Florida
Oct. 27-29 – 19th Annual Mo. Federation Festival, Manor Inn, Rolla, Missouri
Oct. 27-29 – A Square D 4th Harvest Festival, Community Center, Oxnard, California
Oct. 27-29 – Fall Festival, East Hill Farm, Troy, New Hampshire
Oct. 27-29 – 22nd Annual Hoosier Festival, Evansville, Indiana
Oct. 28 – 6th Annual Fall Festival, Natural Bridge, Virginia
Oct. 29 – Buddy's Hoppers Banana Puddin' Dance, Playtorium, Fairdale, Kentucky
Oct. 29 – 5th Annual Benefit Dance For Retarded Children, Products Union Hall, Tecumseh, Michigan
Oct. 29 – Allemande Special, Allemande Hall, Chattanooga, Tennessee

(**WORLD,** *continued from page 39*)
ern New Jersey Square Dancers Association is scheduled for September 10th at the Montville High School. The object of this one-day seminar is to develop club leadership by indoctrinating those attending with the experiences and conclusions of those who have preceded them. All 12 sessions will have moderators who will lead the discussion. Steve Musial, General Chairman of the 26th National Square Dance Convention, will be the keynote speaker. The afternoon sessions will be followed by an old fashioned box supper and evening of square dancing.

Michigan

The Battle Creek Area Square & Round Dance Callers Club initiated a Newsletter this past spring. It is the hope of the publication to serve square and round dancers, callers and leaders, alike, in the community. The BCASRDCC also is actively striving to update square dance teaching in the local schools by gifting several elementary schools with sets of "The Fundamentals of Square Dancing" records. – *Lou Doty*

Alabama

The Goober Gamboleers of Dothan are having their 19th Annual Peanut Festival on October 14th. The affair will take place at the Civic Center with Wade Driver calling. A Trail End Dance is also scheduled for October 13th at the Doug Tew Recreation Center with area callers. Camp sites are available at the Thomas Trailer Court south of Dothan on Hwy 23.

Nebraska

The 8th Annual Nebraska State Square and Round Dance Convention is being held in the Public High School in Norfolk on September 15th and 16th. Bob Yerington will call.

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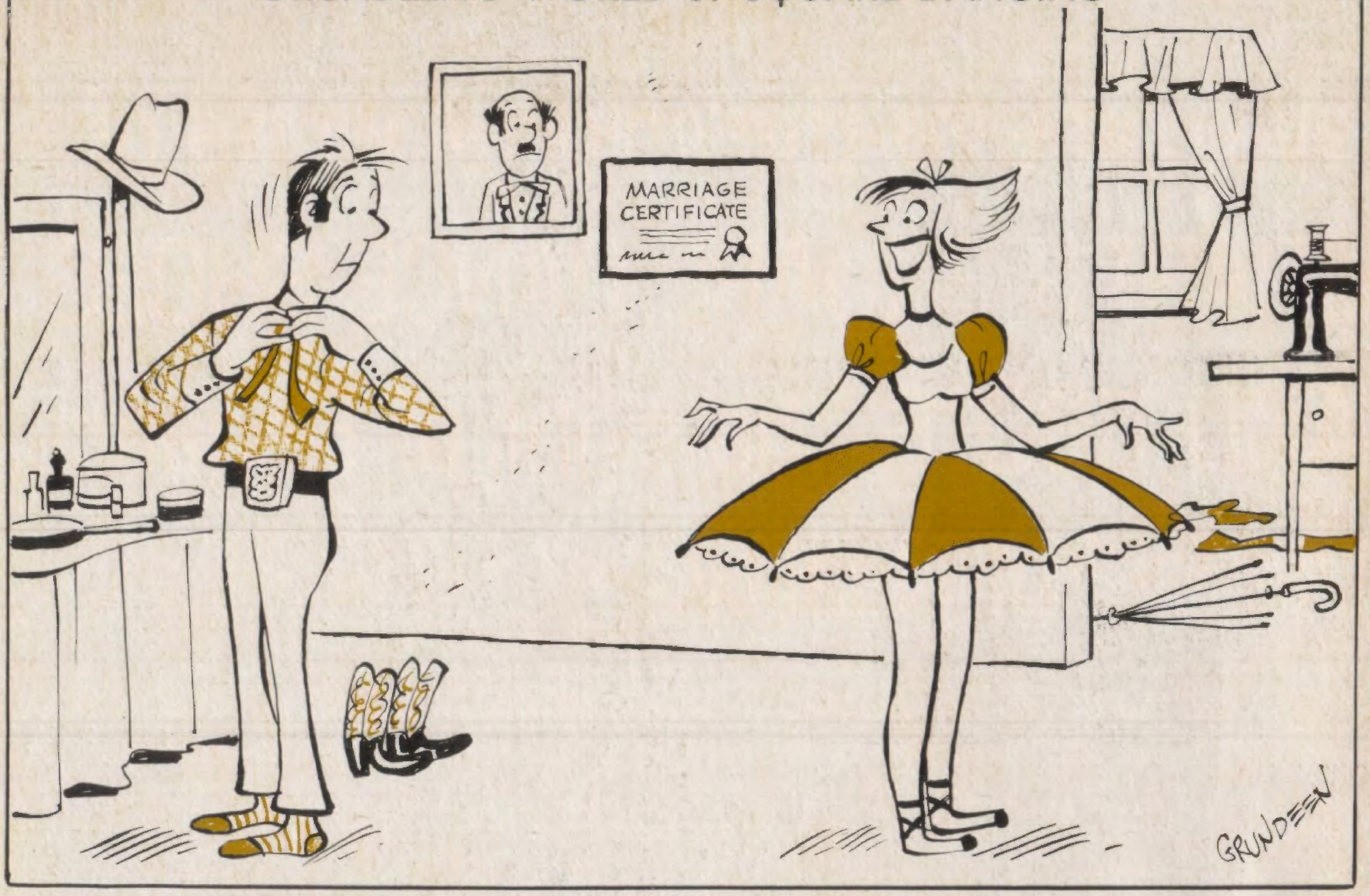


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